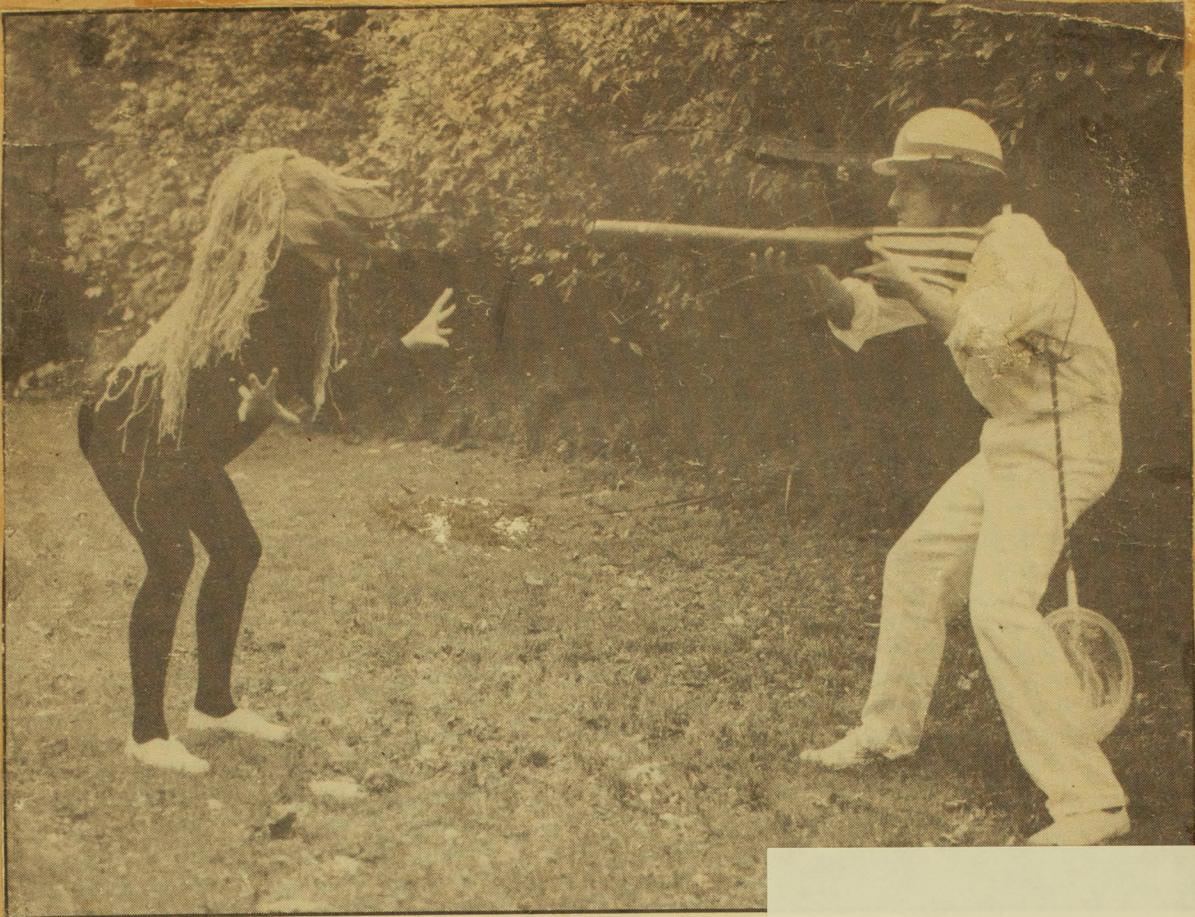


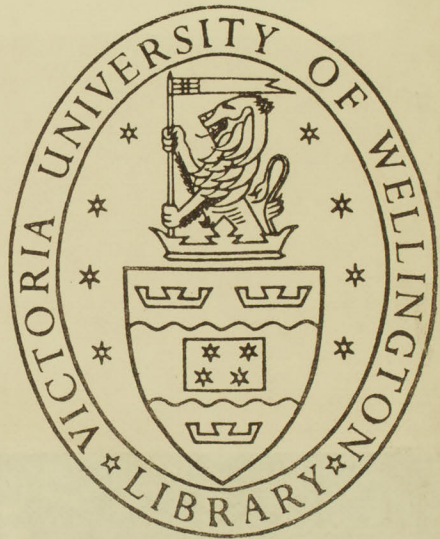
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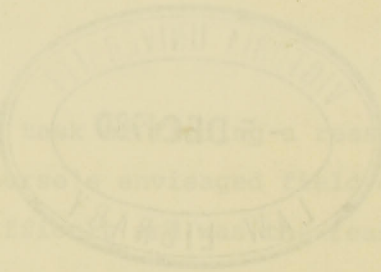
Encounters of the park kind: Chameleon's children's show *Daniel*.

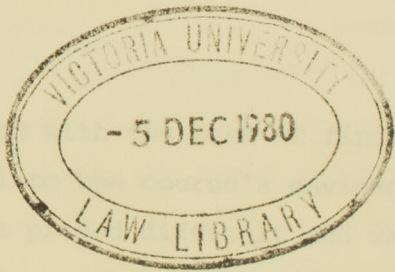


M.A. O'DONOGHUE

- A Report on a Special Project
undertaken with Queen Elizabeth
II Arts Council (1979)

Submitted for LLb Hons.





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I. INTRODUCTION:

1.1 Preliminaries:

My entry into a project in conjunction with the Arts Council was by no means a smooth one, and was punctuated initially by quite a few headaches.

My decision to join the Special Projects Course was not finalised until the start of term, but after consultation with Messrs Cameron and Frame I took the plunge. I am prepared to confess that the precipitating factor in this decision was my favourable disposition towards the planned seminar programme centred around "Social Conflict". Last year I had enrolled in an honours seminar "Law and Marxism" and had the mortification along with others of seeing it unceremoniously cancelled. This LLM course then presented probably the last opportunity I would have to dabble in an area I personally consider essential for a well-rounded legal education.

I had not seriously entertained the idea of doing a project in the first place, but thought I would plug for the safer course offered by the research paper option. However, after a second discussion with the course supervisors I was steered into doing a project, although I will add I was left under the impression that the majority enrolled in the course were also doing projects.

1.2 Growing Pains:

I was now confronted with the task of finding a reasonably self-contained topic which (a) slotted into the course's envisaged field of play and (b) tied in with my interests. This proved difficult and was the reason I tended to shy away from a project originally.

I was at a loss where to start as I had no idea what areas might form the basis for a project. Being the type of person who likes to get under way on something as quickly as possible I was pretty flustered. One practical difficulty was the fact I had no "fixed abode" at this time, and had to spend, in between introductory lectures, a lot of time flat-hunting. Clearly this put me in a negative frame of mind.

I was severely hampered by a lack of contacts, and almost total ignorance as to what was going on in the Wellington scene. While a wide range of topics appealed to me, I had no idea how to go about getting involved in the everyday activity of an organisation or group, or to jack up some particular project commissioned by one, as was required.

2.

The end result was that I embarked on a frustrating hit and miss operation.

1. First off I was lured towards doing something on the gang scene, following a thought-provoking article in a Listener, setting out the views of Bob Jones and Dennis O'Brien who had worked in close contact with urban gangs. It's topicality would at least have been guaranteed. However J. Hannans project on the Te Kaha Trust seemed to have exhausted that avenue. Personally I think if you were doing a project with a Maori or Polynesian gang they would underneath it all resent a white law student's incursion into their life as patronising and alright for "one of them".

2. The second lead to tempt me was the Tenants Protection movement. This was no doubt symptomatic of my previous experience with landlords and my own view that the Tenants Protection Legislation doesn't work as it should. I was then painfully aware that Wellington is a landlords paradise - people need a place to live so they can call the tune. What grates me is that a number of people put up with neglect and direct abuse by certain landlords out to make a quick buck. Tenants Protection Associations seem to me a step in the right direction. While I thought this worthwhile I sensed my supervisors displayed a distinct lack of enthusiasm. That idea also was shelved - I should have stuck to my guns.

3. The third platform considered was working in with the Police Youth Aid Squads in some capacity. Quite a few youth's heading in the wrong direction could be helped by these squads to drop back into line. This door soon closed itself when it became apparent from my discussions with Inspector Taylor that while I could be "attached" to a squad, the use I would be to them was minimal, bordering on zero. If anything it sounded like I would be a "tolerated hinderance", in a specialised area. It would not be possible to structure a project around my limited role as an observer, as this would not satisfy the primary criteria of learning by doing. You will realise all this scouting around took a fair amount of time, and by now the alarm bells were starting to clang. A few vague ideas were tossed around, even the possibility of working in with Alex Frame as a sort of research assistant but the Law Faculty may have had a few qualms about that one. The Trade Union scene interested me but I hadn't done Industrial Law. It was disheartening to suffer setback after setback, but it seems to be accepted that honours students must go through the mill and keep smiling. In this project I welcome the chance to express the overall feelings I had while engaged in this particular piece of work.

4. Next Neil Cameron prodded me in the direction of legal education, the spark for this being Brown and Cannards Legal Research Foundation Paper (Auck) 1978 on the desirability of teaching law in schools. The Law Society also had shown interest in this idea. I felt I would like to give those around the 15 year old

age group, who intended to leave school to work or get apprenticeships, a perspective of the Law as it affects people's everyday lives in the community. Brown's paper contained feedback from teachers who had been questioned as to what areas of the law should be covered in the schools. This amounted to a taxing assignment, including such diverse fields as: drugs, underage drinking and driving, sex, car conversion, shoplifting, vandalism, citizen's rights, political protest offences, taxation, commercial transactions and consumer protection, forgery, hire-purchase of chattels and buying and selling chattels especially second hand goods, renting of houses and flats, family law, social welfare law, environmental law, town planning, national and local government law, Legal Aid etc. and so the list could go on.

My enthusiasm was blunted by the realisation that (a) a teacher would have a better class room training, and therefore method of getting information across to the students. Also if I actually took classes discipline problems could erupt. (b) to answer questions expected to arise in a type of vending-machine quickfire legal reference service requires an all round grasp of the law I felt I lacked, and which can really only be acquired by an experienced practitioner. I was precluded by both my present state of knowledge and competence from carrying this torch any further.

Even if I resorted to a 4th form level social studies stance, i.e. examining law as a phenomenon of social context, I couldn't overcome the stumbling block presented by my own sceptical view of what is dished up in this type of course - to me pretty undigestable fare. The democratic-pluralist view, clashes with my own cynical perception and disposition as to where law fits into society and the function it serves. I couldn't reconcile myself to teaching something at variance with my convictions, so law in the schools also gracefully bowed out. Time marched relentlessly on and I rued the day I changed courses.

5. My saviour appeared in the form of my girlfriend's father, who knew I had a smouldering attraction to the Arts, and suggested trying to get in on an Art-Law Seminar group that was being cranked up by the Q.E. II Arts Council. As advised I rang Glenn Wiggs, who put me straight onto Jim Booth, the Acting Director of the Arts Council, to see if anything could be worked out. They were quite receptive to my participation in a scheme, so a search in earnest began to sift out a topic to which I could devote my energies (a) to provide something of use to the Arts Council (b) to get out and about with organisations and bodies in the community. Quite a few topics were chewed over i.e. Shop Trading Hours, and the advantages of different ways of incorporation for art groups but the area to catch my eye was the plight of those unemployed in the artist's community. A scheme called the "Autumn Project" had been set up under the Labour Depts. TEP Scheme to cater for such unemployed artists. I had been employed on a student Temporary Employment

Scheme over summer and felt like getting to know more about the whole scheme, as I am of the view that employees under such schemes are prone to abuse by employers. When jobs are tough to get the employer can take you for a ride, and you tend not to insist on the rights of your award if you want to be kept on.

1.3 Negotiations

Step two was to get the specifics sorted out. The Arts Council would provide a ready pool of contacts, and were on hand to offer practical advice by my attendance at the fortnightly Art Law seminars. The seminar group was composed of Jim Booth, Glenn Wiggs, David Gascoigne and law graduates on TEP themselves. As part of the deal the Arts Council agreed to type up my project, in exchange for my efforts on producing a practical leaflet on the options open to an unemployed artist, and what type of organisations could employ such artists. The next step was to table what I'd gleaned from the Arts Council before my supervisors to get the green light. They were reasonably guarded and warned me not to take on too heavy a workload, and wanted me to have some idea of how much time I would have to put in, the style and thrust of the leaflet and who were the people best placed to give them an on-going assessment of my performance. Matters were left at that for a considerable period, and I buried myself in the project. Due to either a lack of communication or misunderstanding between myself and the supervisors I did not arrange a meeting between them and Jim Booth until late July. This it turns out should have been done earlier - the nett result being I got a bit of a hurry-up. As a result of this meeting the scope of my work for the Arts Council was considerably broadened to include not only (1) what was available under the current law to an unemployed artist and how to go about getting it but (2) what organisations, societies, groups, local authorities could employ TEP artists on a temporary basis, or on a full time basis moving them off the Autumn Project. Also the Arts Council's administration of the Autumn Project was to be examined, while I thought about throwing in the angle of who might be able to sponsor the Autumn Project, to ease Labour Dept funding. The supervisors past that point have very much left me to my own devices, although I admit I have relied heavily on the seminar meeting's discussions and Jim Booth's directions.

By explaining the makeup of the Autumn Project it was necessary to outline the Labour Dept policy on TEP in general. It was agreed earlier that my project might diverge quite markedly from my "commissioned" task, the leaflet. I had free run to comment on matters I thought warranted a mention from my rounds.

1.4 Finished Product

See appendix A for the end product of my labours for the Arts Council.

The rest of the project is of a rather free flowing nature, and I apologise for its degree of disjointedness. From the project's inception I hoped to construct case studies on some of the artists on the Autumn Project, to render a brief rundown on how things were, are and possibly are going to be. However the nature of my research and the availability of artists for this approach proved unfruitful and cumbersome so it was ditched. Sadly my project does lack the "colour" case studies can inject through their human interest viewpoint. Another trap I fell in to was when I went to see people whose job I knew nothing about, I was keen to listen and learn about matters totally unrelated to the task on hand i.e. Bob Kerr and the Musicians Union's work to arrange a better deal for pub bands at the mercy of the employer. Part of the game then became a filtering process as to what was relevant and what was a little off beam.

1.5 Climate on the Cultural Front

To my mind it was necessary to sketch in a background to the present position many artists find themselves in, and the role they play in society. The main source of this section is culled from the report of the QE II Arts Council's Report for the year ended 31 March 1978. It is pertinent to note that the four-limbed purpose of the Arts Council is served to some degree by the Autumn Project. The Project enables artists to develop professionalism and the attainment of higher standards through sharing skills, pooling resources, techniques and contacts. As well they develop useful skills in administration, budgeting, accounting procedures, publicity, job seeking and general management. Secondly the development of the practice and appreciation of the arts is undoubtedly furthered. Thirdly the accessibility of the arts has increased a hundred fold, and with the Wellington Community Arts Council in on the act the consequent improvement in the sharing and dissemination of information has enhanced the coordination and support of cultural activities at a community level. It is refreshing to see the Arts Council promoting the arts for people at the grass roots level. Fourthly the development of the appreciation and practice of arts as an aspect of education is on the uptake through the heavy involvement of Autumn Project Artists in the school circuit, as well as touring some rural areas and working in with the local community groups. As the introduction to the Report states "The Artistic and Cultural Life of a Community depends upon the continuing efforts of a large number of creative and performing artists - painters and playwrights, actors, musicians and dancers - and trained people with specialist technical and administrative skills. Their activities help shape our understanding of ourselves, of our community and of our place in the world. In turn their efforts depend, both in quality and in quantity, upon the financial support the community offers through individual commercial transactions (sponsorship, membership, box office and donations) and by way of public funding."

In the longer perspective private and public expenditures on the arts have both increased, however the long recession of the mid 1970's has now reversed this trend. Private expenditure has tightened and the volume of public arts funding has declined, forcing a significant retrenchment in the arts. The consequences of this retrenchment have been severe, and overall the level of support for creative activity has been drastically reduced. The growth of Arts Council funding has not even been consistent with the inflation indicator, the Consumer Price Index. Yet if the commercial consequences of the current economic situation are severe, the human costs are also high and has already resulted in the loss of talented performers - not only to the profession, but to the country, For Department of Statistics figures indicate New Zealand has lost it's professional artists at an alarming rate in recent years. Unless funding for the arts is restored to a level at which the existing structures can be appropriately maintained it seems such trends will continue. Tightened conditions have led to a dangerous loss of morale. The result has been to deny arts organisations yet another means of improving their situation. No business concern can flourish without a continuing reinvestment in and refinement of its productive capacity. The essential resource of any arts organisation consists in human creativity - a resource which is now being depleted. Art institutions are therefore caught in a self-defeating cycle. Diminishing resources lead to a decline in the standard of their productions; poor productions lead to decreasing audiences, the consequent loss of income makes these institutions more dependent on subsidy. In an attempt to attract greater audiences, operating costs are reduced to free finance to improve presentation. Efficiency suffers as a result, and the institution becomes yet more vulnerable. The financial restrictions within which artists are obliged to work must be lifted.

1.6 A workable precedent: What is possible with a blend of courage, commitment and foresight:

Graeme Nesbitt the Coordinator of the Autumn Project commissioned Janice Burnes to do a paper on the Federal Arts Project: Government Funding of Unemployed Artists in the USA during the 1930's. As a precedent or historical parallel (admittedly not in size) the FAP offers an impressive example of where NZ should be heading. The challenge is there to be grappled with - or are we to flounder without heeding past experience? My comments are substantially a précis of her work, and all credit for any quotes are due to the author who did the spade work. Out of necessity, I was forced to be selective.

Historically patronage was often a somewhat precarious existence for the artist and it was usually only artists considered to be exceptional in their own time who were supported or patronised. As the centuries rolled by it seems that economic

hardship experienced worldwide, led to less money being available for the promotion of the arts, clearly marking them as "extras" or "frills" for the good times only. But... 'of all the countries of the world, there is none other in which the depression's effects upon the arts was so unpredictable - and so fortunate - as in the United States, where as a direct result of the economic cataclysm, the country's first nationwide program of art activities at national government expense, was begun.' Overmyer G., Government and the Arts (New York 1938) p.82. Under the Roosevelt administration which took office in 1933 on Hoover's exit, relief for the unemployed was the dole, the money handout. Because of his personal opinions about work, money and personal dignity such handouts were regarded as degrading by Roosevelt. He saw unemployment as a community as well as an individual problem and as such the government had to shoulder some responsibility. Note however that humanitarian concerns weren't the only variables in the equation - having vast numbers of unemployed in the country was perceived as a political threat since "People who are hungry and out of work are the stuff of which dictatorships are made". State of the ^{Nation} ~~Union~~ Speech on Radio by Roosevelt quoted in Angus and Robertson, What Roosevelt Thought (Michigan State University Press 1958) p. 13. Also the scheme fitted the bill for Roosevelt's outmoded economic analysis i.e. to increase consumer spending power was clearly not achieved by having millions of people without paid employment. The creation of paid work relief for the unemployed was a natural step.

While Roosevelt's job creation schemes came in for flak and was attacked as a vote catching mechanism, his personal beliefs cannot be denied. It was self-evident to Roosevelt that art is an integral part of society and people should be employed in jobs appropriate to them, which explains the diversity of relief work supported including the arts. In Autumn 1933 a real job relief programme was set up, but with four million workers having civil administration jobs the budget was overrun and the scheme wound up in 1934. However a valuable lesson was learnt; "work relief was more popular than direct relief and that work relief to be really effective ought to be diversified in such a way as to provide the various occupational groups with jobs fitted to their training and experience". 'Unemployed Arts', in Fortune Magazine No. 15 May 1937, p 110.

In 1935 the Works Project Administration (WPA) was set up to provide jobs for the 'employable unemployed', leaving the others on direct relief. During the seven and a half years of its existence the WPA was to spend \$10½ billions and employ 8 million people with 30 million dependents. It staged thousands of theatre and musical productions and encouraged indigenous art of all kinds. The local public relief organisations certified workers as in need of relief and that the person was emotionally and physically employable. In so far as possible workers

were assigned to the same kinds of jobs they had before coming to WPA. The money to pay the wages was appropriated by Congress which authorised the president to spend it. The state administrators of WPA then divided the money between the various localities within the state for specific projects.

WPA projects were to be selected with reference to the following considerations arranged in the following order of importance:

- a) the number of eligible workers in the community;
- b) their skills;
- c) the kind of project the community most needed.

It was expected that local sponsors of schemes would provide all the finance and materials necessary, except for the labour costs. Each proposal had to be approved by the local director of the WPA office as with the Labour Dept under TEP. Perhaps the most innovative project undertaken by the WPA was the Federal Arts Project. "Begun as a human welfare movement - handicapped by temporariness, stigmatised as 'relief' and dogged with labour troubles and a thousand little dissonances - the projects have created throughout the country the beginning of a broad cultural awakening". Overmyer Cr. op cit. p 110. As one magazine commented it brought the American audience and artist face to face for the first time in their respective lives. To be eligible for the Arts Rolls people had to be certified as to their financial need for relief by the local relief agencies and to pass a general test to satisfy the arts official that they really were artists. As one recipient of the Federal Arts Project funds said '...it has been driven into me that mine is a talent which had there been no WPA and no Arts Project, would never had a chance to develop. Only a person of independent means can afford to cultivate a marketless talent'. (Anonymous) "What WPA did to me" in Fortune and Century Feb 1938 Vol XCIX No. 2 p. 112.

i) The Federal Theatre Project FTP provided paid employment for actors, playwrights, theatre musicians, dancers, stage hands, box office personnel, ushers, maintenance workers, secretarial and accountancy staff and even opportunities for the retraining of actors. At it's peak there were 158 theatre companies working in 27 different states. In the first two years of it's operation over 16 million people had seen FTP productions. The average admission price was 30 cents, one play took in \$80,000 in the first four months! For many of these people this would have been their first exposure to live drama since the advent and popularity of cinema. The project activity sought to take theatre back to the smaller communities by means of travelling companies, portable theatres on trucks and the building up of local theatre groups. Theatre was also taken to where people were in the summer, with plays for adults and children in the parks,

dance groups and marionette shows being enjoyed by audiences of thousands, outdoors in the sunshine. There was an emphasis on encouraging indigenous American art and efforts were made to give local playwrights a chance to see their work performed.

The danger that state subsidy of art would mean state interference was recognised in all Arts Projects, and the FTP provided the test case with the play "Living Newspapers in America" which criticised Mussolini. The government declared that Federal Theatre was not to attack any representatives of foreign powers. The controversy that followed resulted in the resignation of the New York regional director for FTP. The press and the public were outraged and the government did not attempt to interfere or control the project again. The FTP secured artistic freedom so that "in many of the projects...works have been produced which satirise the government and attacked by implication certain of the central conceptions of American society". Current History 1937. p. 91. Direct government interference may also have been forestalled by the organisation of WPA workers into what was almost a union for the unemployed who were able to negotiate terms and conditions of employment as any other union could! The workers of FTP were said to have been particularly active in organising a National Convention in 1936 to discuss mutual protection. Not surprisingly they were singled out and tagged by the media as being under the influence of communist infiltrators. The FTP proved there were audiences for all sorts of drama and that critical ability had not been dulled by the popularity of the film medium. While it lacked a sense of security and stability, the FTP recultivated in the American public a taste for and appreciation of live theatre.

ii) Federal Writer's Project Many writers were incorporated under FTP writing and proof reading plays. Under this separate project, the task of the FWP was to research, write and edit the books which were then published by the government printing offices, financed by the sponsor of the particular project. The book was then the property of the sponsor and the government in that it was the sponsor who received the royalties from the book on the understanding that the money would then be put back into the project. FWP is generally applauded for its unearthing of little known details, American folk lore, local legends, studies of racial groups, language and botanical studies of particular regions. The bonus was that this information was then easily available to the public (the books costing little to purchase) causing an increase in pride and sense of heritage.

iii) Federal Music Project It was the technological development of radio and sound recording which threatened the livelihood of the live musical performance. The FMP offered an opportunity to be paid to practice their art, and to entice

their audiences back. The National Director saw the project as an economic investment in the future for musicians, and in his opinion presented music for music's sake, persuading its audiences that the music is more important than the names of the performers. From the individual musician's point of view the project offered a tremendous opportunity to lift their standard of performance and musical technique by working with and learning from other musicians. As with the other projects local composers were given a chance to present their works. Prior to the establishment of FMP 2/3 of the four million children in rural schools were without music instruction. The Project allowed the placement of music teachers in schools whose budgets could not normally extend to this. As well music classes were held for adults in the cities, the slums and the rural backwaters. The FMP seems to have been extremely responsive to local demands and needs, and willing to supply the expertise and facilities to enable ideas to come to fruition. In 1937 the National Director was able to say that 700 of the musicians employed by FMP had been helped to return to a professional, paying job in the field of music. This indicates that demand for musicians was increased by the project, new appetites had been whetted for the performance of home-grown live music.

iv) The Federal Art Project As the National Director of FAP states 'the organisation of the project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital functioning part of any cultural scheme. Art is not a matter of rare occasional masterpieces... In a genuine art movement a great reservoir of art is created in many forms both major and minor'. Fortune Magazine June 1937 p.115. The scope of works available to visual artists was extended considerably from earlier schemes, half of the 5,000 employees working in photography, posters, applied arts, stage sets etc. The educational goals of this project were similar to those of FMP to make art available to those who hadn't previously had the opportunities. To achieve this 600 art centres were established in churches, schools, YMCA's etc to teach art to both children and adults. Painters, sculptors, wood carvers, engravers, arts and crafts workers, illustrators, etchers and photographers employed by the FAP exhibited their work throughout the country, and viewers were surprised by the diversity and originality of the American artist. The work produced under FAP was not for sale and was distributed on loan to public institutions which had no budget for buying art. The opportunities for exhibition were increased by the opening of new galleries and centres, i.e. in the first few months of the project 28 such buildings were established in cities where art galleries had never before existed. The '... primary aim of the Federal Art Project was to destroy the false concept of art as a luxury and put it in its natural place as a free and democratic expression of the life of a society'. The Nation

'Art on Relief' Sept 1936 p. 271. Query whether art is one of the few free mediums of expression in a capitalist society? After 1936 there was a 25% cutting back of the budget of the WPA, and the four Arts Projects took their share of cuts. But there was an increased effort to relieve the government of some of the costs of the projects by the encouragement of more sponsor participation. The music and theatre groups began to charge a little more for their public performances although the admission prices were still low. These projects were then partly assisted by their own earnings. The government was saved from having to publicly end the WPA by America's entry into W.W.II. The results and gains of the majority of the WPA's projects were relatively easy to see and measure. Statistics and concrete achievements i.e. the construction of 644,000 miles of roads, 77,000 bridges, 116,000 buildings could all be tabled in Congress so the return for money sunk in the projects could be assessed. However the achievements of the FAP could not be measured in quite the same way and the question of their evaluation stretched the minds of taxpayers, politicians, journalists and participants alike. Judged on public response the government's splash in the promotion of the arts would alone have to be rated successful. But how did this justification line up against the hard cold economic reality of the world. Opinions obviously varied, many hinging on the differing views as to whether art was "real" work - a dilemma as yet unresolved. By the inclusion of the Arts Project in the WPA the government demonstrated that art was a real and significant part of community life, and following on from that were entitled to the same assistance as any other worker. This held true not just for outstanding artists but applied across the board to all unemployed artists.

One fear harboured was that government sponsorship of the arts would lead to a stagnation of creativity by producing a sort of hot-house environment divested of competition and the need for personal striving. This smacks of the old misconception that the best art comes out of poverty and hardship, the environment in which dedication and creativity is said to flourish. That this prejudice still hangs over NZ in 1979 was recently illustrated by Hamish Keith, "Artists who are traditionally supposed to thrive in this sort of climate and produce real and inspiring works as a result, are doing no such thing. Instead they have packed their bags and fled the land in unprecedented numbers" NZ Listener May 26, 1979 p.23.

Whereas the government recognised the plight of the unemployed artist, there was a great deal of hesitation among intelligent officials connected with the FAP about whether the projects should be continued as a permanent government Art Department if the needs for relief ended. They based this on the grounds that it would inevitably produce the arithitic rigidity everywhere associated with official government control of the arts.

The provision of secure, regular government funding lays some responsibilities on the artist to be honest in the use of the funds - but this cuts both ways - and responsibilities are incumbent on the patron. "It is often difficult for a patron, however perceptive he may be, to decide whether he is laying out his money profitably...no patron of integrity - and integrity is expected of patrons as well as composers - should let his doubts prejudice his support of genuine talent. Nor should his assistance be offered with strings attached. Freedom of thought and imagination should not be constrained." 'What Price the Composer?' by Owen Jensen in Composers Association of NZ Newsletter April 1979 p.19.

The relationship between patron and artist cannot be wholly measured in tangible monetary terms - it is the learning of a new means to assess the 'value' of art that has beset both the politicians and the administrators of America in the 1930's, now it seems NZ in the 1970's.

Inextricably part of the process of evaluation involves a simple act of faith. While the hub of the FAP 'achievements' was the development of new opportunities for audiences both in an educative and appreciation sense, it is all too easy to bypass the grass-roots enjoyment and pleasure of many thousands of people participating in an art experience that for many of them was their first experience. The exposure of indigenous talent provoked enthusiastic demand and response. The FAP has so altered the course of art activity in the United States that there can be no complete turning back.' Overmyer op. cit. p.137. In its concentration on local initiative and demand, its priority of developing critical and responsive audiences, its awareness of indigenous resources, its incorporation of artists of all types and calibre and the vibrant colour it injected into the mainstream of community life the FAP offers a precedent it would be senseless to ignore. TEP could provide just the fillip NZ culture could do with.

Summer '79

Wellington free-lance writer Neil Bryant produced a snappy report on Summer '79 in the City of Wellington in Action Vol. 10, the Arts Council magazine. From this report I selected out those bold facts which could be related to Autumn '79's crystallisation. Summer '79 and the Student Community Service Programme were the core-concerns to Autumn '79 and but for their resounding track record it is doubtful whether Autumn '79 would have materialised.

1:7 Present Employment Opportunities for Unemployed Artists and Arts-Related Persons in New Zealand - Does the Experiment of Unemployed Artists on Temporary Employment Programmes Mark a Turning Point, or an Unsustainable Ideal?

- (i) For the main part of my involvement on the project I was cast in the role of a reporter - researcher for want of a neater description. I went out and interviewed those people who the Arts Council thought would be interested in the employment of unemployed artists on T.E.P., gauging their attitudes towards that move and how it was working out in practice once ideas were translated into real action. Before launching straight into the Autumn Project, it will pay us to go back one step further, and see the natural progression of ideas and events which culminated in Autumn '79. With the number of unemployed artists swelling it is easy to see why steps were required to cushion the hardship for them. But it is important to trace by whom, how and where the seed was sown for artists on T.E.P. to come to fruition. Such matters are not borne overnight but are the result of a dedicated few persevering, negotiating and persuading, manipulating and hammering out potential trouble spots until a suitable arrangement is found. Some of the names instrumental in getting T.E.P. Artists Employment off the drawing board were Ian Hunter, acting director of the National Art Gallery and a founder member of the Artist's Co-operative in Wellington; Colin Knox, Assistant Town Clerk to the Wellington City Corporation; Jim Booth, Acting Director, Queen Elizabeth II Arts Council; Jane Elliot, Regional Superintendent, District Labour Department; Ian Galloway of the Parks and Recreation Department, a leading parks administrator and Glen Wiggs of the Wellington Community Arts Council. It must be seen as a victory for those concerned to convince the Labour Department Head Office to include unemployed artists on a cultural scheme. Sadly Government Departments have a notorious reputation for being loathe to accept proposals for which there is no precedent or relevant regulation to cover them. For once new ground was broken - although the red-tape has not been totally cast aside and T.E.P. comes complete with strings attached.

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Wellington free-lance writer Rod Bryant produced a snappy report on Summer '79 in the City of Wellington in Action Vol. 10, the Arts Council magazine. From this report I weeded out those bald facts which could be related to Autumn '79's crystallisation. Summer '79 and the Student Community Service Programme were the fore-runners to Autumn '79 and but for their resounding track record it is doubtful whether Autumn '79 would have materialised.

January in the capital is traditionally dull, a time when cultural activity goes through it's lull. However the combined effects of increased travel costs, the fuel crisis and declining economy began to whittle away at the syndrome that everythings happening out of town. The Wellington City Council Parks and Recreation Department took on the services of a Victoria University graduate with an M.A. (applied) in Recreation Administration, Rohesia Hamilton-Metcalf. She was employed in the function of forming new projects - which tied in sweetly with a general movement within the parks department towards the development of family recreation.

Important changes had also occurred in the Council Committees structure, so that the committee responsible for parks development policy became part of the communications group also overseeing public relations, culture and libraries. Thinking along the lines of park happenings, midway through 1978 Hamilton-Metcalf sent out feelers to Chameleon, a street theatre group. As with most areas in the arts Summer '79 was plagued with the age old handicap of lack of dollars to go around. But Department of Labour schemes to alleviate unemployment T.E.P., SCSP were up for grabs, entitling organisations taking part to 100 percent subsidy on wages of staff employed on approved projects. Statistics on the jobless made for grim headlines in 1978, but much of the social impact was defused by large numbers of unemployed appearing under T.E.P. One could construct an argument that such temporary piecemeal schemes are really only an acceptance of defeat, that the government can't come to grips with the economy and pursues that battle with less urgency knowing they have a safety valve in subsidised schemes. Maybe the T.E.P. scheme has produced a false security - and in effect retards the search for bold constructive measures to create long term, stable employment?

Even so the social ramifications of keeping people working for a wage, and actually doing something for their money have the desired psychological effect of making people feel they are doing something useful and have earnt their pay. Maybe this is a hangover from the depression years but it must be better for both the country and the person unemployed to do something for this subsistence other than vegetate and draw the dole. In October 1977 T.E.P. was introduced in the Government's mini budget, by means of a press statement by the Prime Minister, followed by a letter to local authorities which the municipal association was asked to promulgate to its members. The policy behind the scheme was to use local authorities as a major instrument in the creation of jobs to cope with unemployment. The strategy was that money would be made available to local authorities by way of a 100% wages subsidy. A further press statement by the Ministry of Labour elaborated on the essential points of the project. During May and June 1978 the Labour Department issued a brochure outlining details of T.E.P. see appendix B. Prior to this the details appear to have been kept under wraps and contained in a

confidential circular retained by district offices of the Labour Department. Why this shroud of secrecy I wouldn't know - I doubt whether a "leak" would provoke earth-shattering reverberations. The scheme began operating in November 1978, so from it's first appearance it seems to have layen dormant for an abnormal length of time.

Assistant Town Clerk Colin Knox, the Wellington City Council's industrial relations man could see that some wrinkles needed ironing out. Councils middle management and trade unions were approached for their views, demarcation was obviously a problem and what would happen if the government turned off the tap? The City Council was wary and proceeded with caution. This guarded approach didn't prevent the Council's parks department becoming the largest employer of T.E.P. workers - the financial back-up and supervisory staff already being on hand. It also employed students under the similar SCSP scheme during the summer of 1977-78. Conditions surrounding SCSP are much the same as T.E.P. except that under SCSP only full-time tertiary students (or secondary students intending to study full-time at a tertiary institution the following year) are eligible. But the Department can refer other job seekers where sufficient students are not available: a fact that would eventually assist Summer '79 in a big way. The students were used to man a recreation centre at a Wellington Secondary School.

Fortunately, the Council of Recreation and Sport came out with a family recreation scheme for 1979 - in view of the economic trends it was all they could dish up if people weren't travelling away on holidays, but sticking around Wellington.

Following Chameleons enthusiastic response, Hamilton-Metcalf approached Serendipity,, a musical group, and Mask Theatre group to present music and cultural happenings in parks. Hamilton-Metcalf wanted the various artists taking part in her parks programme to be employed under T.E.P. but the parks department saw snags. Some said the prospect of responsibility for artistic type people proved too much for some parks department permanent employees. So Ian Hunter at the National Art Gallery had a knock on his door. He snapped up the opportunity to extend the range of talents available and the artists scheduled for the parks programme were eventually employed by the National Art Gallery under the SCSP - sufficient students not being available. A compromise was negotiated so that the artists concerned would be made available to the City Council for park performances as well as working in the galleries. This solution lifted Hunter's administrative headache of how to organise a relatively large number of artists with few staff and resources. But still there was a need for more manpower to promote Summer '79. As fate would have it the Department of Labour had referred a registered unemployed organiser to Colin Knox. Onto the scene bursts Graeme Nesbitt, former students

festival director and a long-time promoter of rock concerts in the capital. He took the job - and seems to have stamped his mark on affairs since then, proving how T.E.P. can benefit from such capable people. Buildings were getting cramped, and Ian Galloway wanted to base Summer '79 somewhere so that the groups could come together informally. Homebase became 335 Willis Street, a sprawling old house next to the YWCA, previously used for pre-employment schemes.

Until T.E.P. came along a lot of artists were relying on part time work to get along. After working most of the day at two different places you simply didn't have enough energy to rehearse properly.

Graeme Nesbitt's flair for publicity began to show through, with Summer '79 groups receiving wide press coverage during the two build-up months. By the time the programme proper started in January the public could safely be said to be "in the know". Graeme Nesbitt wanted to employ the concept of basing the parks programme around the Botanic Gardens and area in January, and then moving out to suburban parks in February. To facilitate this idea he came up with the people's park days. Emphasis was to be on community participation and the use of existing resources, so Nesbitt approached suburban service clubs and community groups to enlist their support. The response was enthusiastic and community groups really got in behind the events. Sponsorship was forthcoming from a variety of sources - so that a newspaper could even be produced at each park day. Radio Windy provided a rock concert at every venue - while live farm animals gave city children a chance to mix it with the country scene. Interestingly it was the Justice Department who provided the animals from the Wi Tako Prison Farm.

At all these happenings either Serendipity, chameleon's "City Fools", Mask Theatre or Garth Frost's Punch & Judy show presented material. The Gallery dancers entertained, as the various "days" such as Dance Day, Music Day, Performers Day, and Visual Arts Day went off without a hitch. Generally the dell entertainments attracted between 200-600 people, and the parks department intends to make them a regular feature of Wellington Summers.

Probably the only blot on the copy book was the act^{of} one "scandal monger". After one concert a newspapers report chose to highlight the attendance of the Mongrel Mob and Headhunters. As there were no incidents and no arrests the decision to single out 30 gang members out of a crowd of 3,000 was curious. Not unexpectedly one Karori resident complained of "youths urinating on grass verges, amplifying systems making a terrible noise and Wellington police who were unable to help".

This then was the shell from which Autumn '79 emerged - and it is onto that we shall now proceed.

Autumn '79

Most of the information about the project has been included in the leaflet (see appendix A). But as a result of interviews some material came through which is relevant and worthy of mention. The biggest problem with this material was how to present it structurally, a dilemma I never fully resolved, as I ended up having bits and pieces everywhere without any thread to weave together the loose strands. So the reader is asked to bear with my disjointed contribution. Information about SCSP and TEP brochures are in Appendix B as are sheets on the Autumn Project (general material).

- (i) Initially there was a row over whether the unemployed artist should get the unemployment benefit. Social Welfare didn't want to pay out to artists because (i) there was the possibility they might get work at any time and (ii) they could rehearse while on the benefit, therefore they were being paid to rehearse. Very much in the forefront was the attitude that Artists should be treated like anybody else - yet in practice it would seem because of the unique nature of their profession they were discriminated against. The Department was adamant that if an artist had voluntarily left a job then the onus was on him/her to find fresh employment. After some wrangling with Head Office the artists were allowed to receive the dole and once the change in policy had filtered through to the Department that matter ran smoothly.
- (ii) One factor which held up an early acceptance of Autumn '79 was the lack of precedents from which to work. While the Federal Arts Project in the '30s was an example of what could be done in the States, one would have to admit that the unemployment at that time was horrific and more long term than what New Zealand is used to. For example what rate of pay should T.E.P. artists receive? While it would have been better to have come under the Actor's Equity award rate, that was abysmally low, the rate for an apprentice dancer being lower than the dole. So this led to the rather ludicrous result that TEP artists were paid on a par with Civil Servants clerks. To swing them a decent living wage they had to be squeezed into a reasonable income bracket. Since then from various reports there's been a bit of juggling and tampering with their rate, so that they were treated for a spell as tradesman, and on the last count were drawing a gardener's wage. Maybe what all this suggests in the interests of streamlining the system is that the Actors Equity award should be raised to take into account similar schemes as the Autumn Project. The irony of it all is reflected in Bob Kerr's view of Actors Equity union that while the T.E.P. artists are covered by the Equity Awards by getting a higher rate of pay the T.E.P. artists don't see the Equity Award having any direct relevance - they don't care because they're on a sweet number. However as Kerr is quick to point out Actor's Equity is at least some safeguard, and they are union members. Remembering that Autumn '79 is a temporary scheme those artists

covered by the award may well desire its political clout if the going got rough. At the end of each 3 month period a person's "stay" on the scheme is looked into - If Actors Equity is to actively present itself as an Artists lobby it needs numbers to make it effective, as with any union. While the agreement covered has an unqualified preference clause, Kerr is trying to emphasise that the union is working for them and encourage people to want to join.

- (iii) One query to emerge was just how appropriate was it having a union when Autumn '79 functions along the lines of a workers -cooperative, and there is no clear employer-worker relationship? While on paper the Wellington Community Arts Council is the "employer", Autumn '79 is pretty much in the hands of those on the scheme they having freedom to develop the way they want in a cooperative situation. As was indicated in the leaflet the pooling of resources, techniques and contacts and the processing of cross fertilisation through communication, criticism and encouragement invariably cultivates an all round savoir-faire amongst those partaking of the all-round standard that will have to be attained for an artist to be a competitive "marketable product". Graeme Nesbitt's task very much involves him in the role of a marketing manager. He picks the act best suited to a community request and commissions the artists for that performance, ensuring that consumer's aren't disgruntled with an ill-suited package.
- (iv) Autumn '79 is community based and is situated near the Aro Street Community. The artists on T.E.P. are free for non-profit making organisations but if the engaging body is professional and profit making then they have to pay. Nesbitt is conscious that the Artists can't ^{become} ~~because~~ ^{scab} ~~a scarce~~ workforce in the artists field. When employed by a community organisation the professional fee which an artist could command is waived, and a nominal charge is substituted. Such a practice has the educative effect of conveying to community organisations the value of a professional - and if community response is strong enough the possibility of engaging artists in their professional capacity. As yet there has been no formal contact with the Education Department, but already on a trial basis schools have been extending the cultural menu they can serve up with the inclusion of TEP artists. Importantly the schools can expand activities without drawing further on their budgets. When I think back to the arts and drama classes I was offered at school the Autumn '79 artists offer a far more palatable diet by far.
- (v) The artists themselves are keen to involve the public in their activities. As well as responding to public demand the artists have a vested interest in

winning over new audiences. The artists are out to engender an acceptance at public level of artists, to cement their credibility as workers albeit in an enjoyable medium. Maybe this is just the element which forestalls an acceptance of artists as workers - the syndrome that you shouldn't enjoy your work. As far as job satisfaction goes there would be very few jobs which had the "return" an artist can experience from a successful performance. In this job satisfied customers signify more than money in the bank. Perhaps the most inhibiting feature of the Autumn Project is that it must be geared to produce results the Labour Department will buy - at the expense of true creativity. This issue arose in the Federal Arts Project referred to earlier, where it was feared that Government sponsorship would produce a sort of hot-house environment where the effort was more tailored to drawing the Government's nod of approval than allowing creativity free rein. Lined up against this argument is the fact that those providing the funds claim a right to insist on "quality control". Until we arrive at a "meeting of the minds" between the funding body and the artists over what direction developments should take, it is inevitable differences will remain. One would suggest possibly that the Labour Department may not be the proper agency for overseeing the employment of artists. The likelihood of a "meeting of the minds" would be greatly increased if the Queen Elizabeth II Arts Council was the body controlling the purse strings. On top of that one would expect the Arts Council to have a few more clues in this area than the Labour Department Head Office.

- (vi) One gripe which arose was that when artists were employed on the SCSP over summer, in addition to the \$20 per person per week overhead related costs there was a materials allowance. This permitted artists to make costumes, props, masks, out of such an allowance. It should be pointed out this money is not pocketed by the artists but is allocated to the employing organisation - who may lodge a claim only on actual costs. Colin Knox pointed out the TEP scheme is a new scheme which doesn't have the materials allowance. What this meant in concrete terms was that when the scheme first got under way the artists were paying out for basic materials from their own pockets. Certain organisations helped out over Summer '79 by providing paints etc - which may suggest that if the funding is becoming more tightfisted, overtures should be made to private enterprise and the courting of sponsorship for TEP artists. Though the costs of materials paid for by the artists were reimbursed when subsequently approved as labour related overheads, this procedure slowed the progress to self-sufficiency considerably. Under TEP the \$20 per week per person labour related overheads takes care of such outlays as stationary, phone, rent, and the odd petrol allocation.

- (vii) Guidelines had to be worked out before hand to cover a person not towing the line. If any employee jeopardises the programme or fails to perform to his/her professional obligations then steps can be taken to sack them. As the scheme presently operates an employee hands in a work schedule saying what they could do for the project for 40 hours a week. Stress is laid on the fact that Autumn '79 offers opportunities only, and the onus is on the applicants' to present written proposals of what they could do if they were engaged for a 40 hour week. It must be accepted that a different concept of work exists in this field, and time for rehearsing and thinking need to be taken into account. Graeme Nesbitt's job is to hold people to their work schedule. Since the group works on a cooperative basis if any trouble does materialise the decision whether to terminate employment would be put before the projects weekly meeting. Final say in the matter whether to fire would rest with Graeme Nesbitt.
- (viii) Nesbitt believes that the 3 month period is not enough time to put that extra polish on the artists, and recommends that a 12 month period would be more fruitful. The initial objective for Autumn '79 can be achieved but it will take a bit more time. Over the first four months 6 artists moved onto full time employment, which represents a 24% turnover rate (incidentally better than any other work relief scheme). While a permanent base and organisation should be maintained, Nesbitt is quite happy to see a personnel turnover, so that those who have been on the programme a while move on over and make room for a bit of new blood. One aspect about this whole area is that even if the economy was restored to health would those artists unemployed now necessarily find full time employment even then? Isn't there a nagging suspicion there will always be a pool of artists who are from time to time unemployed. Basically being a pessimist at heart I was swayed by such negative thinking suspecting that even if the economy "comes right" New Zealand can't sustain artists on a full time basis.

Autumn '79 may be inspiring people into a profession where the dash of glamour lies predominantly in the shadows of hard slogg~~ing~~ing. Under TEP a false security may be projected and an aura of permanency may be blinding peoples eyes to the fact it is a temporary scheme.

With these thoughts in mind I approached Graeme Nesbitt for my final on-going report on happenings at Autumn '79. Nesbitt was strongly optimistic and of the opinion that full-time work can be achieved to fulfil the purpose of Autumn '79. It was just a matter of careful management and market research from community feedback. Once the market, be it suburban or rural, is checked out Graeme's next job is to match an individual or groups special skill to meet

demand. By knowing what people want an act is developed which they want. By stimulating the community in arts-related activities a two way exchange process results - the community sets up structures which are capable of supporting such activities, and at the same time provide a ready market - audience for a particular artists skills. As mentioned earlier by encouraging the community organisations to charge and fundraise, from the support and subscription they receive they can get an idea of whether they could engage an artist at a professional rate next time around.

Touring parties in the schools have proven to be popular - in Auckland the Theatre Corporation group supports itself by touring the schools. A charge of 75¢ for each student is enough to keep them going. In Wellington an artist is engaged full time at a Clyde Quay School taking painting, murals, and arts-related activities. During conservation week the mask and mime group presented "birds" - think of the numbers of themes that group could adapt itself to for school performances. As well as the suburban circuit, involving the school and all kinds of community groups, Amateur Theatre, Art Galleries and Centres even special committees set up for specific projects, Nesbitt is interested in the regional backwaters. A rural touring group has already done some trips on the road in reply to community requests. Those involved were billeted with local people and farmers and presented a variety show in conjunction with local acts. By all accounts a great success. More happenings like this suggest a rural touring group could sustain itself with careful planning and healthy support.

This merged a little into a 3rd area of great potential, that of community weekends, community cabarets and variety shows. Use that local community centre or hall and have a ball would seem to be the motto. While a community may not have the range of acts or equipment to stage a full show by involving TEP artists. A grader's scale may be presented - and the attraction for a crowd is there.

Autumn Project could become a ground for developing cabaret shows. At present a group is putting together material for a cabaret show they hope will move them onto self-sufficiency, at such venues as the Rock Theatre.

By the time I left Nesbitt had convinced me that potentially the artists on the programme could find full time employment. If managed properly, carefully promoted and the public are given what they wanted then the probability exists. Perhaps the greatest feat will be to educate community groups into realising they can between them support artists on a professional basis. If the Autumn project were to be disbanded it would be a sad day for the cultural scene which

was picked up noticeably since the Scheme's inception. The walls of the Autumn '79 base are smothered with requests for artists to perform at all kinds of functions. With the support of the Wellington Community Arts Council and the Park and Recreation Dept. a fine example is offered to other centres. Although the Arts Council had teething troubles administering Autumn '79 once they settled into a rhythm the burden was less demanding. As one would expect most community organisations would not have to be thinking around the 35-45 number mark. Labour Dept officials inspecting the records stated they were delighted, and described the work done as a model of administration.

Even were Autumn '79 to be phased out as inevitably one expects it will be - for some politicians I would suspect it is a concession NZ can ill afford to maintain - Graeme Nesbitt has some interesting ideas which flow from this experience. Possibly some thought should be given to setting up a national Artist Employment Service. Also a whole new field is opening up in the Parks and Recreation Dept and the role of a community Arts Officer could be a step further down the line. Another possibility might be for a smaller number of artists to come under the umbrella of a professional booking agency, where the artist pays commission for each booking arranged. While these ideas are a bit ahead of the present situation it doesn't hurt to look around the corner a little.

- (ix) Ms Jane Elliot the Regional Superintendent of the District Labour Office expressed the Dept's satisfaction with the scheme - but warned that organisations applying to employ people under TEP should front up with their own administration for running the day to day matters and controlling staff, secondly she emphasised that the Dept insisted on strict adherence to it's outlined policy in the handout i.e. the organisations must be non-profit making, and the work must be extra to normal work etc. She also cautioned that the TEP scheme has come in for flak from some quarters, but if it were given the chop under the awards the employees would be entitled to two weeks notice.
- (x) The whole TEP area is one which is politically volatile. The whole job creation programme as it's title suggests is envisaged as short term, a stop-gap until the good times return. One Labour Dept Head Office character is keen to see the TEP axed. The scheme is on tenderhooks, and it's continued existence hangs in the balance. Very much so its retention depends on the whims of politicians and bureaucrats. The budget in 1979 states that job creation schemes will be kept going - but will the same government be in office

to keep it's promises in 1980? New Zealand's policy makers still haven't shrugged off the negative mentality that there's no unemployment problem, but instead a motivational problem i.e. if you're good enough, and really want a job you can get one. When a governments mismanagement of the economy must be partially responsible for a downturn in employment opportunities it seems an easy way out to speak of a motivational problem and attempt to take some of the heat off their own shortcomings. To date the Autumn '79 scheme has shown a remarkable resilience in the face of high level opposition.

- (xi) Liz Clewley secretary of the Theatre Federation stated that while Amateur Theatre Societies had employed people under TEP and SCSP over summer, there were difficulties for taking on artists on a full time basis. One reason was that amateur theatre gets very few grants and is therefore short of funds. Since the Labour Dept takes such a long time to process claims for reimbursement any employer must be able to payout over a period out of its own capital. This she suspects would be beyond your local theatre group. If some way could be found to speed up the reimbursement then the proposition would be more attractive.

The second difficulty is that most amateur theatre groups are not full time during the day, so if artists were employed they would have to fit in with evening and weekend activities. This would require a great deal of flexibility, not to mention the supervision hassles. On a regional basis two hurdles to cooperation were the fierce parochialism of some local theatre groups and the great distances involved. If however, these differences could be overcome a full-time concern could operate within a region being shared around the different societies. Perhaps the biggest need is in the schools in the branch of children's drama. Schools need to be given a lead in some direction. With the high technical standard of acting on television bombarding people, good directors are necessary to offer a comparable standard in "live" theatre - as she quaintly puts it "putting bums in seats" is the name of the game. Possibly the best arrangement would be for theatre groups and TEP artists to link up and work at schools - during school, after-school, in the evenings and on the weekends. Every week she receives a couple of phone calls for a tutor in this area. However she voiced a caveat that while working with children can be a very therapeutic medium there is a lack of ^{skilled} people in this field. Maybe unemployed artists will lack some of the skills - but it could possibly work out as a training ground for them. Also if any good directors reared their heads they could be attached to theatre groups to do a couple of shows, but then again most participants could only rehearse in the evenings and on the weekends. Since summer

and after Christmas is the slowest time for theatre then that's the best time to put unemployed artists with groups to "fill-in" the slack spell.

- (xii) Ian Hunter, acting Director of the National Art Gallery, was all for the employment of arts related people under TEP in the Art Gallery. This could be done in three ways. (1) by employing assistants within the Art Gallery itself in either education, administrative or curatorial functions; (2) by giving assistance to professional staff already employed, such as an exhibition assistant, gallery photographer or a librarian fulfilling ancillary functions. (3) The third method was research in curatorial areas, for example a historical treatment of NZ photography and Maori art and video in the Art Galleries, incorporating field work in Maori communities.

As a result of the assistance offered by Labour Dept funding the Gallery has tangible improvements which it can display. Ian Hunter was the initiator under the SCSP employing artists (involving 40-45 artists over summer) and extending the Gallery into the project. With the Parks and Recreation Dept providing venues and community outlets the Gallery was able to project itself into the community. Some of those involved were three dancers, four professional musicians, 12 actors, 12 student art teachers and one administrator (who has now moved onto permanent staff). One incredible feature of this scheme was that the Labour Dept allocate just under \$15,000 for it - which is ^a third of the operating capital for the Gallery. The overall results reflect that the scheme has led to improved and upgraded facilities and therefore provided a better service to the public. As well the curatorial-educational aspect was given a much needed shot in the arm, and the attainment of a higher level of all round professionalism has resulted.

Interestingly since the National Art Gallery is a government dept it should never have been eligible for the grants in the first place. While the Art Gallery would like to reemploy TEP artists, Hunter feels this could not be done on the same scale and they would have to be more selective. Once the project employed too many, it was beyond the administrative capacity of the employer. If anything the efforts show what intelligent use of resources can do for greater Wellington community, with this effort now being redirected through the Community Arts Council. From some of his comments it is obvious the Labour Dept took a while to make-up it's mind in an area where there were no precedents to commit itself. Some of those employed under TEP have now been able to offer the Gallery services they previously lacked. The Gallery would like to create full time jobs around these particular skills - but must wait for a job description to be worked out by the Internal Affairs

Dept to offer a permanent job placement! Such positions as exhibitions officer and photographer and graphics-designer have proved invaluable.

- (xiii) Ian Galloway of the Parks and Recreation Dept was enthusiastic to enlarging the field of recreation. He stated his Dept was very willing to exploit its park areas. The Dept has installed it's own office at the Autumn '79 home base up Willis Street so it can be closely and actively involved in the planning, integrating and execution of events. He mentioned that two variables which can be left out of the equation at the movement were (1) tightening employment and (2) the energy problem. If petrol rationing came in over summer then very many Wellingtonians will be taking their holidays at home - and the more recreation activities that can be offered the better.
- (xiv) I had hoped to pay a visit to Downstage, the professional theatre company, to see what their attitude was towards Autumn '79 and whether they would employ TEP artists in any capacity. However having rang to tell them what I would like to do they advised me to send them a letter setting out what I wanted to talk to them about. This I did, and I presume the letter arrived. However I have heard no reply from Downstage and detected a marked disinterest-ness in cooperating with my inquiries. To a certain extent Downstage could be expected to be hostile towards Autumn '79 as it is taking artists out into the community and undercutting the professional theatre's appeal. However TEP could even work in favour of those Downstage professional artists who are now and then unemployed, an aspect I could have discussed with them. If they don't want to talk with me that's up to them, but it makes you wonder where their real interests lie, for the arts in general or for themselves?

The conclusions one can draw from the above opinions and arguments are still very much tied to one's view of culture and the place of art in society. I myself am convinced that the employment of unemployed artists and arts-related persons is not just the ideal I once thought it was, and that it could mark a turning point as far as job opportunities are concerned. The Federal Arts Project paid off in the long run, and as Nesbitt suggests the Autumn Project represents a cultural investment in the future. Later I shall address some discussion to the bad economy TEP represents, with further comment geared to the social implications of having or not having TEP.

1.8 Alternative work-style for urban gangs on private contract work - TEP as an instrument in engineering social harmony?

Colin Knox had given me some material which he classified as confidential. I

found that some features of this material would be relevant to my report so raised the issue whether I could comment on such matters at the Art Law Seminar meeting. I was told to proceed with my inquiries and did so. The issue arises as to why such information as this should be confidential in the first place, and maybe it is better to lay things out in the open.

The ranks of the unemployed may be subdivided into three categories. Firstly there are those who have in employment for a period long enough to have developed a work habit and who have lost their job through retrenchment (closure of businesses and lay-offs).

Secondly there is a group of school leavers or young people who have no regular job or a series of half-hearted attempts at jobs since leaving school. Thirdly there is a group of young people both Maori and pakeha who are at cross purposes with the mainstream of society, and who are in and out of the courts and penal institutions. Some authorities employ "work trusts" made up of members of the third category of the unemployed. These trusts operate as contract groups and require little direct supervision. Often these people are members of one or other urban gangs whose actions have aroused the interest of the Prime Minister. The Mayor, Michael Fowler, is the chairman of one such trust which does a considerable amount of work under TEP.

The common objectives of the trusts is to build a lifestyle based on work and communal living which is not directly in conflict with the majority of citizens and with officialdom. The City Council supports this objective, and has two trusts as tenants. Neighbours of one of the trusts have often complained the group is noisy and fight and argue the night through. Subsequent enquiries show the police often visit the house several times during the night. Charge sheets evidently show they are looking for children who have run away from home. So far they have not found any! Other agencies in the city ask this trust to take on young people who are in urgent need of help.

Members of the trusts claim that they suffer from harrassment by the police. Complaints have been made with the Police Dept by members of the trusts. Trust members claim they are often late for work because they have had little sleep or have been stopped for questioning on their way to work. Members claim they are sometimes charged with being without visible means of support.

Obviously this raises some issues; what conflicts of interest are there between the police, a central government agency and the local authority in support of work

trusts? Does the local authority have a legitimate interest in encouraging the trust, and if so, what machinery should exist to ensure it's interest is acknowledged. Should the interest of the local authority take precedence over the interests of the Police?

Those under category three usually have social and employment problems, many of a long standing nature. Usually members are overseen by trust organisations, it being recognised they are beyond the capability of the WCC. Admittedly, I only had time to scratch the surface in this area, and did not substantiate the claims made of troublesome trust members or police harassment. However what I managed to dig up is still of some importance - especially at a time when attention is being focused on urban gangs and ways of managing them or more importantly letting them alone so there is no ^{abrasive} conflict with the mainstream of society. What has been devised is private contract work under TEP and urban maraes as fresh approaches to handling gangs. To a large extent the gangs are left to manage themselves - using their own codes of authority and conflict management. While nobody pretends this experiment will work to perfection and harmony will reign supreme, it is encouraging to see methods other than outright confrontation being promoted. This is one prescription which can be dispensed to soothe what has become one of society's headaches, by-passing the hospitalisation which results from more direct conflict - management measures. The approach of the WCC has a tinge of the crusade about it, and looks to the long term implications for society. If a group of people opt out of society and the norms it imposes then they are given a chance to fashion a society which fits in with their ways of thinking, living and working. Drawing an historical terminology they are setting up their own "spheres of influence" or "pocket kingdoms". However once they infringe or disregard the law of society outside their realm they are liable to exactly the same treatment as is a member of that society for breaking it's social norms (^{as they} ~~they do~~ appear on the statute books at least.)

Dealing with the question of police harassment I had intended to bring up this subject with Inspector Noonan, the Wellington Community Relations Officer. However by the time I got through to him I was informed he was away for a period of time which made it impossible for me to proceed any further with that line of inquiry. I would like to find out the police attitude towards the gangs working contract and settling into their own lifestyles within the bounds of the trusts. It is perhaps too easy to say the police will not admit to having harassed trust members, and will always have some means of justifying their actions. Since the complaints procedure is dealt with internally by the Police Dept unless a particularly blatant abuse is proved I cannot imagine complaints short circuiting current police practice. I would think that the onus is on those creating and

enforcing police policy to attempt to tone down contact between the police and trust members, wherever possible discouraging out and out confrontation. The police should stop seeing the matter largely as a power struggle which they can ill afford to lose. It is incumbent on a policeman to use his discretion wisely when invoking the law. The senseless niggling that arises from resurrecting such anachronisms as "no visible means of support" and other harrassment devices in the Polices Offences Act serve no real purpose in the long run. In fact they probably are more harmful to the police cause. Even a "law and order" proponent must concede that such police practice amounts to no more than harrassment, and is interpreted as such by the party on the receiving end.

Martin Dawson, a lawyer, referred to some of the consequences that result from overt police attention. Once a person has been in trouble and come to the attention of the police it is difficult to throw off that stigma. Unless it appears the law will be or has been broken the police should refrain from interfering, and concentrate on providing more facilities that really do catch criminals.

Michael Fowler is a chairman of the Tapu-te-Ranga Trust based out at Island Bay. Bruce Stewart, who had a certain charisma amongst Maori youth in the urban area, left Walton House. The Walton House Committee focused attention on Stewart for the work he had done, and the Trust became the owner of land at Island Bay. The Trust assumed a supportive role towards Stewart.

The trusts have arisen basically in relation to Polynesians. Members of the work trusts are involved in a group exercise in which they undergo a process of rehabilitation, which offers an alternative work-style acceptable to the community. Stewart has organised outside contracts for certain types of work in which all members share the responsibility for the job. For the last few months the trust have come under the wing of TEP. The innovative approach of the Labour Dept in including trust members in the schemes has paid handsome dividends. As well as employing 12-20 members from the trust alone, the employees have along the way mastered such skills as plumbing, carpentry, fencing and how to become reasonably self-sufficient on the marae. It is heartening to see the sole purpose of job creation being bolstered with practical learning skills being picked up. When they are not working on the schemes the trust members work on developing the property at Island Bay. They have their own garden, have done their own fencing and done a lot of the back-breaking preparations for building on the site. It is planned to build additional bedrooms, workshops and recreation facilities.

Part of the trust's philosophy is to move around and outside Wellington as much

as possible. Some of the work they have done is the Raumati Beach Retention Scheme, Fencing, Sheds for the Lands and Survey's Dept, a 3,000 sq. foot shed in the Waikato. As well nearer home they have done contract work for the Wellington City Council such as clearing land, gorse cutting, building retaining walls, working with tanalised timber bolted-construction units, and constructive work in the private sector.

The trust members are known for their anti-social behaviour, and it is obvious it is hard to drop ones record. Most of the members of the trust have suffered some form of incarceration or supervisory system such as probation. Some of the "notables" who while not involved full time with the trust do associate with it include the president and other high ranking members of the Mongrel Mob. As Fowler comments when trouble arises the trust members probably do come under close scrutiny. The membership changes a great deal and has a high turnover rate; Fowler frankly admits, because members get into trouble. Fowler has actually stood bail for some of the trust members according to one source.

As far as internal discipline goes Stewart seems to have acquired some standing in the wider Maori community, and has proved something of a taskmaster within the trust setup.

However, the positive aspects of the trust can't be denied. Trust members have a sense of belonging to something, a feeling they can work towards some useful purpose and by doing so conform to a more acceptable level.

As well as the Tupu-te-Ranga Trust and the work Stewart is doing, there were Dennis O'Brien's efforts with the Te Kaha trust and the Te Aroha trust for women. I don't think it necessary to comment any further on the TEP involvement with trust members through private contract work. To me it seems a real effort to integrate trust members into society on their terms as far as possible, reducing the tensions liable to crop up if confrontation is pursued. The police must play their part in coming to terms with a new direction and new tactics - and only intervene when the law has been broken. Otherwise the police should keep off the back of trust members and stop hounding them.

1.9 As an economic measure TEP merely stokes the fire - do the socio-political implications justify it's continued existence?

- i) The capitalist system is feverishly sweating it out, victim of it's incurable disease, the internal contradictions. It's surgeons have yet to concoct a miracle cure to revive their ailing patient's faltering pulse. If one looks

at what TEP represents in pure economic terms it is a device which fuels inflation. If we examine Ernest Mandel's ^① analysis of anti-recession techniques it becomes obvious that monetary pump-priming stimulates inflation, which is already approaching a dangerous threshold. Instead of deflating the economy, paying out TEP wages is injecting additional purchasing power into the economic circuit and accelerating inflation. Governments would seem to have little choice but to resort to massive doses of keynesian and neo-keynesian recovery techniques as soon as the recession assumed threatening scope. Mandel goes on to suggest that while a bourgeois state does not absolutely command the means by which to avert economic fluctuations, it does command the means by which to limit the immediate duration and depth of the recession through injection of additional purchasing power into the economy. The price paid is that the government cuts its own throat and must suffer higher inflation.

In a special focus on economics in Time Magazine 29 August 1979 it was suggested that government policy has been coming up with ^{the wrong} incentives. Governments were motivating people to spend too much and save too little. With a low rate of production the result has been too much money chasing too few goods, which is classic inflation. What really needs to be done is to tighten the country's money supply in an effort to slow inflation. What happens is that the saving slump starves investment and feeds consumption. The government should be cutting its own spending and making more money available to job creating private business. By boosting saving and investment productivity will be saved and supply lifted in turn. The article suggests that it would be tempting to fight unemployment by merely shovelling more money out to consumers, which would encourage companies to hire workers and expand production - but such erratic pumping up policies only inflate the economy without significantly reducing unemployment. Growth should be spurred on by productive private investment not by inflationary government spending.

It appears to me in the economic analysis that using TEP to tide unemployed persons over until a return of the better days is in fact contributing to a longer life for the bad times. If we are to believe what the economists say such inflationary measures do little to reduce unemployment in the long term.

- (ii) Now the question must be asked whether there is any consideration which justifies such a suicidal economic technique? If one harks back to the Federal Arts Project in the States there was clearly a feeling that having vast numbers of unemployed in the country could amount to a political threat. Obviously by alleviating unemployment even temporarily and creating jobs the government is seeking to maintain support for the status quo.

Possibly one redeemable feature is that TEP had become necessary to keep a lot of people who have lost jobs working so the work habit wouldn't be lost. Paying out the ~~dole~~ to queues of people would have been demoralising, a return of the depression years. Something had to be done to prevent people losing what dignity could still be salvaged from being paid a wage for a days work. From the social point of view full employment is undeniably more desirable than the dole. Where does this leave us - what is economically detrimental is socially desirable, which side gets the thumbs down? Since we are involved with human beings and not just statistics I would tend to see past any defects TEP presents as a long term economic measure. By using TEP to employ artists the field is opening up for the community to employ artists full time, and with the gangs on private contract work some sort of harmony is being achieved. I don't pretend that TEP won't turn out to be a vote catcher but one would like to think the justifications behind it are more humanitarian than political. Since the government must share some responsibility for unemployment in its background, it should also share some responsibility in helping those directly affected. One can only shudder if those people currently employed on TEP were thrown back on the dole. The country would be in a sad state indeed. As it is TEP is no more than an expensive safety valve and a job creation scheme. The government should be searching out long term measures to rid itself of the need for TEP. If the economy does pick up and full employment returns, thought should be given to direct government funding at the Community Arts level. 335 Willis Street has just undergone a substantial facelift which moves towards an air of permanency. This alone doesn't guarantee that artists on TEP will continue to be the tenants of the building. The decision whether to persevere with Autumn '79 will be a political one. According to a reliable source similar schemes in other centres are being blocked while the Labour Department looks into the Wellington Community Arts Council effort. From March until September Autumn '79 cost approximately \$85,000 in wages and labour related overheads. Within that 6 month period jobs have been provided for 30-45 artists, enabling expanded cultural activities to be presented at schools, community centres and wherever for ~~normal~~ ^{nominal} costs. So far 7 people have found permanent or study grants. The Arts Council has been involved in promoting some sort of "aftercare" for those who have moved off the scheme, attending an Artist Survival Seminar for artists put on by Gary McCormick. Those coming off TEP will no doubt be able to reap the benefits of McCormick's launching of the "Artists Survival Kit", a timely arrival.

If one approaches the use of artists on TEP from a Marxist stance, it would appear the government has a vested interest in controlling to some degree the end product. If by funding the project the government reduces the likelihood of being "got at" and at the same time makes life more tolerable and enjoyable for the wage-workers

for the wage-worker then, on this analysis, it should be keen to apply its stamp. Tying in with the adage that you never bite the hand that feeds, the scope for satire and criticism of the status quo are severely narrowed. The project could be reduced to pumping out innocuous stuff that kept the masses contented with their lot and to divert attention from focusing on the economic reality which besets them.

I personally would like to see an increased scope in New Zealand for street theatre, especially satirical presentation of important issues. This is a great medium for opening peoples eyes and minds, as well as being enjoyable to watch. Moves are afoot overseas to bring artists into factories and people's work places following earlier successes. Why should it only be the children and the schools which see artists? The government funding of artists if it is to be a true and unshackled outlet would be better placed if supervised by some other overseer than the Labour Department. Maybe the Arts Council should be the body to deal directly with the employment and training of artists. Or a private company could be set up and aided by the Arts Council through grants and the input of experience and expertise they have on call. I feel something should be done to give the artists some independence or autonomy in what they wish to present. If the artists pursue themes which clash with government policy, one feels for sure the heavy words will flow and future shows are either censored or not government funded!

2.0 Comments on General Material

- (i) One interesting feature to arise was the negative response of social workers to Autumn '79's involvement in the community. The social workers of the Community Services Division of the City Council apparently are suspicious of artists participating in their area. This may amount to nothing than resentment at the artists elbowing in on their hitherto exclusive domain. Let's hope the differences don't run deeper and both sides can work in together for the good of local communities.

- (ii) Australian Employment projects appear to have a different emphasis than their New Zealand counterparts. In Australia the stress is placed on job training and the maintenance of skills. This seems to support the contention that the unemployment problem has become structural, and is deeply imbedded therefore immune to quick fixes such as TEP. Many people are out of work not because they necessarily lack jobs but because they need marketable skills. One solution is to train these work seekers with the help of private companies, while taking care of the unemployed on existing unemployment benefits. This certainly doesn't envisage the dole as being a mere handout, and if private business could be enlisted "unemployables" could become employable with the skills they have acquired. It was reassuring to discover from the Social Welfare Department that while people are in receipt of the unemployment benefit they are encouraged to participate in 7 week job training courses at the Polytech. This is a direction we must move in, with the emphasis being not on job creation as in New Zealand but job training. New Zealand's purpose of job creation is tantamount to a confession the government can't handle a crippled economy, and is out of touch with one of the primary causes of unemployment.

- (iii) The Social Welfare Department and the Justice Department have a system called "steps to freedom" which pays a weeks unemployment benefit to a person coming out of jail. The rationale behind this is to keep the person out of trouble until he can find a job. However since many people are released on the weekend and cannot in fact receive the benefit until the next week, it is not surprising that short of money, they fall back on crime. The employment situation is very tight for ex-prisoners, many employer's reluctant to take one someone with a record. Many ex-prisoners must readjust to the fact that the employment situation may have radically changed from when they first went in. People with prison records have been getting the hardest deal at a time of unemployment the Wellington field officer for the Prisoners Aid and Rehabilitation Society, Mr Selywn Boorman said "Poverty is not so much a matter of not having enough. I see poverty in another sense of always being dependent on handouts. They have to have no pride - get

shoved around by officials who tend to see people as bludgers, getting something for nothing and still wanting more. They are treated as if they have no sight to anything because they haven't produced anything. A lot of anti-social behaviour stems from this. For 40 years until 1979 ^{there was} near full-employment ^{an opportunity} to change their work, to boost the family income with second jobs or overtime pay. In July 1974 the number registered unemployed or on special work was 13,260. In July this year it was 51,874. This would seem to strengthen the argument that little focus is made on the structural causes of offending. The focus of attention is moved away from the circumstances which may have spawned the law breaking onto the illegal act itself. Law defines what is actually a social structural problem as if it were a problem of the individual. Thus the social relations which produce criminality are exonerated and the part played by the social relations of capitalist society geared to the accumulation of capital, is obscured. Chronic unemployment leads to a sick society and a higher degree of offending. But no account is taken of the fact that when the capitalist society experiences a cyclical recession it becomes a root cause of offending. Small wonder people offend if they can't get a job and aimlessly fritter away day after day on the dole. Nesbitt was in fact approached to organise a similar job scheme with prisoners rehabilitation in mind, but he expressed doubts about whether it would work and didn't take up the offer.

- (iv) Some people receiving the unemployment benefit would be more appropriately served by a sickness benefit. If a person is registered with the National Society for Drug and Alcohol Addiction then they are referred for treatment to the rehabilitation centre. However the Social Welfare Department adopts the attitude you've got to make people help themselves. If alcoholics and drug users are maintained by the state they do nothing to break their addiction or habit. As part of a policy to make such people make an effort the Department periodically terminates payments. If they need to these people can dry out or "go straight" in many cases and hold down a job. The day I was visiting the Labour Department in fact a person who would be described as an alcoholic from what I'd seen of him, was in looking for a job. While he still wasn't exactly dressed for a dinner party his appearance was a vast improvement. It shows a person can pick himself up if he has to. I couldn't help over-hearing him and he was after a job in the TAB. Society must accept there will be a certain number of cases past redemption or legitimately in need of a sickness benefit. Present policy as regards a person with a controllable drink or drug problem is a case of being cruel to be kind. It would be wrong for the state to maintain these peoples habits and speed them on the way to an early grave. It is also unfair to expect taxpayers to maintain them in their own form of "easy street". Terminating the unemployment benefit is for their

own good, but doubt whether many of them realise this.

- (v) Government Departments seem to jealously guard their policy and inter-departmental guidelines. They are suspicious of anybody probing into their affairs and seem obsessed with avoiding any criticism. Confidential manuals are consulted but not shown. It's as if they don't want "outsiders" to know how things work. By withholding as much information as possible and leaving people ignorant to a certain extent, they do gain some power over you as you are dependent on them as the only source, but I wonder whether it's not just a petty exercise in the long run. By not openly showing their hand so to speak it was a frustrating business trying to elicit relevant information. Usually I was left with vague ideas of why and how things were done. In many cases I doubt whether the personnel really knew what was going on anyway. It seems that if Head Office doesn't want to leave itself open to attack it shrouds itself and its policies in confidentiality. There appears too much politicking and not enough real serving the public. They will pass on information if it is safe for general consumption but clam up past that point and are openly evasive. District offices of government departments seem to live in fear of Head Office reprimands and go out of their way not to put a foot wrong. My mind tends much more towards the view that if you have implemented a policy it should be freely available to the public, so they know what's going on and why. If a policy comes in for a lot of flak then it should be altered. Government policy should be good enough to stand up to public scrutiny, and not hidden away in embarrassment.

2.1 Artlaw Seminar Course

- (i) This section of the report shall outline the format and content of the fortnightly seminar meetings. Appendix C tells better than I can why the Artlaw group was introduced so I won't go into that. The group included a couple of practising lawyers from down town as well as two law graduates on TEP themselves, Jim Booth and myself. The group met at lunchtime most fortnights and had an informal jam session. People working on topics gave a progress report of what they had done and where they thought their next step was. This was analysed by those who could draw on a bit of experience in the field of art law and if necessary advice or a little redirection were administered.

It was quite a leap to be talking of matters in a general way after the specific narrow approach with which legal education inculcates you while you're within its clutches. This presented the biggest obstacle in some ways. I found some of my early discussions with Jim Booth left vague matters ~~floating~~

floating around which could be researched but with no specific purpose in mind. It wasn't until I became aware that I was doing a practical guide for unemployed artists and community organisations which could avail themselves of artists on TEP schemes or possibly employ an artist themselves, that I knew where I was going. Being a student and not being just round the corner from Jim's desk didn't help, and Jim proved to be a busy man, hard to get hold of sometimes. I felt a bit out of my depth a lot of the time and I felt there was a lack of communication sometimes which hampered my efforts.

The seminars were a very productive source of contacts. As Colin Knox had impressed upon me early in the year when I had gone to see him New Zealand is still a very small country and public administration can be carried on by personalities who know each other (without necessarily liking each other of course). This proved very much to be the case with the Arts Council.

Discussions ranged pretty widely at times and I picked up a lot of insights into the Arts Council's role and the growing need for a professional approach to "sell" the arts to a wider range of people.

One matter was whether there were possible ways of reforming the way TEP works. The first way to improve on the current system would be to synchronise with greater precision and speed the reimbursement of an employer for the wage subsidy and labour related overheads he must initially pay out on. This bankrolling as presently required is holding back a lot of organisations which just haven't got the finance. But going further than that and touching a point I have already made maybe the employment of unemployed artists should be more directly linked with the Arts Council. One gathers the impression the Labour Dept has grave doubts about paying out money on what a lot of higher level officials would consider to be "freaks". While there may be frenzied activity at the Arts Centre comparable to factory production, the similarities end there. What comes out at the end of the process can't be used other than for enjoyment and education. But if the Arts Council was controlling the scheme and getting an increased funding to do so this hesitancy would be swept aside. At the moment a lack of administrative coordination between agencies is the weaklink and it is the project which suffers.

Another issue was the fact that the Internal Affairs Dept is getting a larger slice of the cake that logically the Arts Council should be getting. That department spends four times as much as the Arts Council on the arts. One can well ask where are the lottery funds going to? The answer seems to lie in the burgeoning departmental arts promotion and the muscling in on the

body statutorily charged with that exact function. The Arts Council think they are getting a raw deal, and the Youth Initiatives grant of only \$3,000 to the Autumn '79 project only reinforced their dissatisfaction with the channelling of funding for the arts.

As well as those areas researched the Arts Council intends to build up a file of matters which would be useful to people in the arts. Since New Zealand is such a regulated country one can predict that Artlaw can only continue to grow, and the Arts Council is keen to get a head start. Once resource material has been accumulated this can be published in some fashion and distributed amongst interested parties. Another idea which follows up the ground work already done is to set up cells for advice at the community level. Part of this plan would be to stimulate interested lawyers to participate in a neighbourhood Artists Advice Bureau.

The more immediate step is to unveil the research publications at an Artlaw Clinic at the Northern Regional Arts Conference and get people thinking. It is hoped to set up an Artlaw Bar at the conference to dispense advice and leaflets to individuals who have any queries during the conference.

One last avenue which the Arts Council are keen to tread down is that of corporate sponsorship. The Arts Council sees itself ideally as a broker between artists and business. The Council wants to project a high profile to give corporate sponsorship of the arts a little push. A large group of companies are into cultivating the corporate image, as long as they appear as the principal sponsor. Such people as the banks, Lion Breweries, Coca Cola, the oil companies, IBM and wine outlets have something to gain through sponsoring the arts. There is an arts group for every budget and market segment. The Brierly conglomerate has recently put big money into ballet, and the door may be opening for more widespread sponsorship. On a smaller level administrators should be pushing to enlist sponsor support for TEP artists from Autumn '79. Probably a lot of material which rates as scrap with business concerns could be of use for the artists. During the Summer '79 programme specific business interests gave material such as paint. When Autumn '79 first started off the artists were hampered by a lack of basic materials to set up props, equipment and make costumes, masks etc. Such materials as clay, glue, paint, timber, fabric and cloth, wire, paper, you name it, it could be of use to these people.

Another need is for transportation, so that performers can travel to schools, suburbs and city locations for advertised and spontaneous events. I have

seen vans being used by the artists but presume they are rented which can be an expensive business. Possibly vehicle firms would be interested in having some shares in an artists van. If transport was provided the variety and standard of performances could be lifted - and if you're going to give something a go you may as well aim high.

The possibility of establishing an independent Artlaw company was suggested. As long as such a proposition could be made cost efficient and self-supporting, the professional staff could offer a wide range of services; education, advertising and promotion, booking agent for artists and tours and even dabbling in the export of NZ arts and crafts.

Of course one realises a lot of the matters discussed may prove to be impractical and may never come about. But it will never come about unless some people are thinking such arrangements could be viable. I found that sitting in on the Artlaw seminars was very educational and instructive on the Arts in New Zealand. Admittedly I was interested in the arts but never really knew the amount of planning and preparation that takes place behind the scenes and the sacrifices that artists have to make to stay in their profession. It is a sad day indeed when craftspeople and artists' work is to be treated as just another commodity with X exchange value, instead of being set aside as something special and beyond the levels of the capitalist's systems lust for profit. When craftspersons sell their goods there is still something of a direct relationship between the creator and the purchaser. The seller has usually created the whole thing and the product is an expression of that seller's labour. When a purchaser buys such a product there exists a very individual relationship between the producer and the buyer. It is almost sacrilegious to try and classify such products as just another commodity with the value of the elements that make it. An example of this is that a painting on imported canvas and executed with imported materials is not classified as a New Zealand product, and the value of the painting equals the cost of materials to produce it. A buyer of a painting is not paying solely for the materials, he is paying also for the artist's effort and labours which have an aesthetic value all of their own.

This shows up a lack of appreciation amongst many people of the distinction between an individually crafted or produced work of art and mass-produced goods. One of two Arts Council's biggest battles is to educate people on the specialness and yet centrality of art in a healthy society. Whether it can do so will remain to be seen.

2.2 HANDICAPS

- (i) The first disadvantage was that until the first week of enrolment I had no idea what a special project involved. No advance information of any use was circulated. If a special projects option is going to be offered people who may like to do it should have some idea over the summer break so they can think about what they could do. Since I don't stay in Wellington over summer its a bit tough to know what's available in the community around which you could base a project.
- (ii) The second drawback is that the straight law content of the project has been minimal, which makes for doubts whether the project is really much use to anybody.
- (iii) I put more time into the LLM seminars than they warranted. I knew full well that they counted very little towards the final mark which you could get for the project or research paper. This may have been at the expense of my project, but I decided that the process of education was a sight more important than chasing marks and so am prepared to pay the price.
- (iv) The biggest problem was that I wasn't on the phone and had no transport of my own. It was frustrating to ring from the university and not be able to get hold of the people I was after. A lack of uninterrupted time was another handicap. Because of the workload I was doing this year and having been warned not to let my core subjects slip as a result of my project I found I had little time in which I could zero in exclusively on it. I would advise honours students if they do a project to leave it until the year they do professionals. It is only being fair on yourself to make a decent effort. As yet I haven't found the magical formula for making time, and therefore couldn't afford to cut corners. I am taken by the suggestion that honours students should be exempted from opinions and only have to do term tests, as operates for the second year small groups. This would take some of the strain off, and a higher quality can be achieved in the honours work. I strongly believe stress should be placed on quality not quantity. I came close to ditching the project which would have meant honours but decided to submit what I'd done even though I'm relatively dissatisfied with it. I wasted a terrific amount of time doing the project, mainly through inexperience. It's important to outlay much more time for a project than you would for a research paper. To a large degree you are in the hands of other people. If busy people aren't in or are engaged you just have to wait around and try again later. Being by nature an impatient person this naturally made

me feel the whole exercise was pointless. On quite a few occasions I needed to get points clarified before I could proceed but couldn't get hold of the person who could help me. On top of that I felt what I was doing was pretty unimportant so I didn't expect "hotline" service. I felt I was just going through the motions a great deal of the time, without really saying anything. The Arts Council expressed interest in seeing how I felt about working in conjunction with them so maybe they will find something of interest in the report. As long as they are satisfied with my leaflet I suppose I've achieved what I set out to do for them. It was hard to discipline oneself to write simply yet as attractively as possible. I don't think I managed to strike the required recipe.

- (v) Besides a difficulty of communication with Jim Booth at times, my communication with Messrs Frame and Cameron regards the project was minimal. Because the field I was involved in was a little outside their interests I didn't bother them much. As a result I never really knew what was expected from their end. I didn't arrange a meeting between the above gentlemen and Jim Booth until very late into the year, which worked against me. The project's scope was considerably broadened and left me having to make a last desperate rush near the end. This seemed to arise from a misunderstanding somewhere along the line, I suppose I have to take the blame as the onus was on myself to get things underway.

2.3

BENEFITS - WHAT I GOT OUT OF IT

- i) In brief I learnt a great deal. I confirmed my own opinion that for all the years at varsity there's still a long, long way to go before I'll be any use to an employer. I think varsity tends to neglect the practical side of education and I was glad to get some idea of what's expected out in the hurly burly of the real world. To some degree university can teach you only so much and you have to teach yourself the rest. I acknowledge I still have a lot to learn and it's not going to be easy. Being relatively timid I will have to build up my confidence or forget about doing well in my profession.
- ii) I am convinced that in the future I will be actively involved in some capacity with the Arts. I think that the experience of working in with the Arts Council had made up my mind what I'm going to do when I bow out of university. I will be giving a wide berth to government departments which previously I had considered as one option. Working in a specialised field such as the arts on a full-time basis wouldn't interest me.

If anything I think I will be best suited to private practice in a reasonably small town. I would like to have a job where I can put into practice all the knowledge I have accumulated at university, not really specialising in any area but doing a bit of the lot. So if I was to be involved in the arts later in life it would be as an outside interest, where hopefully the skills I acquire can be of some use.

Above all I reaffirmed my view that whatever you are doing you are relating to human beings. This means you have to make allowances here and there and must be willing to adapt to the person you are dealing with. I suffered from not having any real interviewing talent (never having done it before) but learnt that if you're not well-prepared and able to ask specific questions you're wasting other people's time as well as your own.

- iii) The people I had to work in with were easy-going and in all but two cases were prepared to give me a hand. Jim Booth was understanding when the university work held up progress, and Graeme Nesbitt couldn't have been more helpful. I was impressed by Nesbitt's organising and promotional ability, he seems a person very "in tune" with what's going on around him, and this optimism can't help but rub off on others. At times a bit of a slog, but all in all an enjoyable experience. Unquestionably I learnt more from doing a project in practical terms than doing a research paper. ~~having success.~~

Thanks To:

Jim Booth, Glenn Wiggs, Colin Knox, June Elliot, Liz Clewley, Bob Kerr, Michael Fowler, Ian Hunter, Ian Galloway, and the Artlaw crew for their help and Neil Cameron and Alex Frame for providing the opportunity to do a project in the first place.

Special thanks to M.M. and Kate (without whom I wouldn't have finished this project.)

- 1.0 The Lot of the Unemployed Artist:
Employment Opportunities.
- 1.1 Artists, just like anybody else can fall victims of unemployment in times of economic recession. This leaflet aims to set out some of the options available to artists finding themselves unemployed, and practical advice on what they can do about it. Secondly, it attempts to:
- 1) indicate how local community groups can take advantage of artists on the current T.E.P. Scheme;
 - 2) advise people how to set up a T.E.P. scheme related to their own activities in which they could employ artists;
 - 3) and lastly, how a community can avail itself of an artist who has carved out sufficient support through his repertoire to go professional.
- 1.2 Registration with the Labour Department: Whatever your particular circumstances, step one is to enrol immediately with the Labour Dept. It is important to do this, as the unemployment benefit only becomes payable seven days after you first register with the Labour Department and it is not backdated. If you don't register you may miss out on the benefit you are entitled to. Having registered and filled in the appropriate forms an interview will be arranged. To this take along a brief job history if you can i.e. previous employees; proof of qualifications, any references you may have.
- 1.3 Getting another job: The role of the Labour Dept. is to assist job seekers, whether they are currently employed or not, who are available for part-time or full-time work (i.e. minimum 30 hours a week). It endeavours to match a persons skills and experience to a job, but naturally how well this works in practice depends on variables such as the person involved and the jobs available at the time. The Dept. tries to find you a permanent job first. If there is nothing suitable it may well offer temporary work on one of its job creation schemes in the community - but more on this later. If there is no suitable job for you, you will be given - on request - a form to take to the Unemployment Benefit section of the Social Welfare Dept,
- 1.4 Getting on the dole: On producing the Labour Dept. form you will be given an application for unemployment benefit. Another interview will be arranged - to which you should take your IR12's and employment details for the past year. The Social Welfare Dept. checks with previous employers to verify the information you give them, so beware of trying to put it across them.

1.5 Criteria for Unemployment Benefit: You must be able to show

- 1) you are unemployed;
- 2) you are over the age of 16 and not qualified to receive superannuation;
- 3) a loss of earnings within the previous 12 months;
- 4) you have resided continuously in NZ for not less than 12 mnths at any time;
- 5) that you are available and willing to accept any offer of suitable work;
- 6) that you have taken reasonable steps to obtain suitable work.

1.6 The Rate of Unemployment Benefit:

- i) The rate is fixed by the Social Security Commission and is upgraded every six months according to movements in the Consumers Price Index. You cannot receive more from the benefit than your average earnings prior to applying for it.
- ii) The benefit is payable, subject to an income test, whereby the total income of the applicant is assessed. Your local Social Welfare Dept will be able to advise you what the threshold is for incomes after which the benefit is not payable and how this is calculated.

iii) <u>Rates as at 30.8.79</u>	<u>Weekly</u>
<u>Unmarried</u>	
Under 20 without dependents	\$37.70
20 yrs or over	48.70
<u>Married</u>	
Married couple	\$81.20
\$3 for the 1st child, \$1.25 for each additional child.	
Solo parent and 1 child	78.28
Solo parent and 2 children	81.28
\$2 thereafter for each additional child.	

1.7 Reductions to Benefit: There is an exemption of personal earnings of up to \$10 a week. Any earnings past that limit reduce the benefit i.e. if \$30 is earned then the benefit is reduced by \$20. If with a married couple the wife is earning there is a \$25 exemption before any reduction.

1.8 Emergency Benefit: The Commission may in its discretion grant an emergency benefit on account of hardship to any person instead of or in substitution of the unemployment benefit. This continues for as long as and subject to any conditions the Commission determines in each case.

1.9 Additional Benefit: An additional benefit may be granted from such date and

for as long as the Commission determines to any person receiving an unemployment benefit. The Commission may grant a special rate if it is justified taking into account the person's financial circumstances and commitments.

- 1.10 Taxation of Unemployment Benefit: As from the 1st of October it was announced in the budget of 21 June 1979 the benefit will be taxed for people with no dependent children. At current benefit levels a single unemployed beneficiary under 20 years of age would pay \$5.25 weekly in tax, and a beneficiary over 20 would pay \$6.89. An unemployed married couple without dependent children would pay \$8.60 a week.
- 1.11 Child Supplement Rises: Married couples will get \$4 per child. Child supplements for the second child of a solo parent will increase from \$3 to \$4 a week, while the rate for the third and subsequent children will double to \$4 a week.
- 1.12 Benefit Discretionary: The decision whether to pay you the benefit is discretionary - which means you don't automatically get it on applying. If granted the payment is made weekly. The benefit is not paid for the first seven days of any period of unemployment. If your application is declined or if the benefit is withdrawn once granted you can apply within three months for a review of the decision to the Social Security Commission. There is further provision for an appeal to the Social Security Appeal Authority.
- 1.13 Staying on the Dole: Having got the benefit there's still the matter of staying on it. The Commission has a discretion to postpone the commencement of the benefit, or terminate any benefit already granted for a period of up to six weeks on a number of grounds:
- 1) you have voluntarily become unemployed without good reason or have been sacked for misconduct;
 - 2) you have refused or failed to accept a suitable job offered without showing the authorities that you have a good reason not to accept it. As a rule if you are physically capable of doing the job offered, sufficiently skilled and if the wages and conditions attached to the job are not less than those legally stipulated for it, your reasons will have to be good for not taking the job offered.
 - 3) you have failed to take reasonable steps to obtain suitable work. While on the dole you are expected to be actively seeking employment through your own efforts. This entails reporting weekly or fortnightly (which-

ever the case may be) to the Labour Dept where you registered, where you will be asked to provide evidence at regular intervals that you have in fact sought employment. It is good practice to get an interviewer to sign a short statement that you have been along for an interview. If you persistently miss appointments with the Labour Dept and your reasons for doing so are not sufficient, Social Welfare can suspend payment of the benefit.

- 2.0 T.E.P. - Temporary Employment Programme: This scheme first surfaced in October 1977 in the mini-budget. The policy is to use local authorities as a major instrument in the creation of jobs to cope with unemployment. The Programme's aim is to assist public employment authorities and community organisations to create temporary jobs for people unable to be placed immediately in permanent jobs by the Labour Dept.
- 2.1 Essential Elements; (1) Subsidy Benefits:
- i) organisations taking part in this programme attract a 100% wage subsidy (including holiday pay) for each person employed on Labour Dept approved projects. In addition up to \$20 per man per week may be tacked on to meet labour-related overheads such as A.C.C. levies, necessary personal equipment, and minor tools, machinery hire, transport, small quantities of materials and accommodation.
 - ii) wages for project supervisors employed through the Labour Dept are fully reimbursed - this applies to additional wage costs incurred by an organisation temporarily promoting a permanent staff member to that position.
- 2.2 Who's Eligible: Only local authorities or non-profit making community organisations serving community interests, and financed by local authorities, public subscription or individual endowment may take advantage of the programme. Included in this batch are hospital boards and educational authorities. The Labour Dept applies this test stringently - therefore an applying organisation can expect to come under scrutiny to see whether its constitution aims and objectives can be slotted within the scheme.
- 2.3 Conditions to be met: Projects must: (i) be specific and short term (Preferably less than 3 months, although longer term projects may be submitted as a series of sub-projects); (ii) not be undertaken at the expense of other normal work, nor part of the current years normal programme (although work brought forward or which accelerates activity on a planned project becomes eligible) nor eligible for any other central government subsidy; (iii) employ

their staff from people referred from the Labour Dept, who retain a discretion to recall employees should a permanent vacancy occur. Employers must choose from those people referred, but are under no obligation to engage anybody if no one proves suitable; (iv) provide fulltime work on available jobs; (v) pay workers wages in accordance with the appropriate award or applicable rate in the industrial agreement (n.b. except that allowances such as travelling time, dirt money etc are not subsidised; (vi) all projects must be adequately supervised (project supervisors may be recruited through the Labour Dept); (vii) employees must agree to make their wages records available for inspection if necessary by employment officers; (viii) under the scheme unskilled, semi-skilled or skilled persons can be employed.

2.4 General Comments: The Labour Dept acts as paymasters under the scheme, and the employers reclaim off the workers wages and labour related overheads. Not surprisingly the Dept has a vested interest in controlling what each worker is paid and what he's actually doing and has final say when approving submitted projects. Some serious thinking should already have been put in before applying for the subsidy - it is imperative to have an organisation which can support the project and fund the administrative side of the project.

2.5 Legal Status of T.E.P.: TEP is not a creature of statute or regulation, but a mere implementation of inter-departmental administrative policy, pursuant to the powers conferred under sections 9 and 10 of the Labour Dept Act 1954. At its tag illustrates it is envisaged as a short term measure only and its continued existence is in no way guaranteed. To put it bluntly TEP stands on shaky ground - it could be here today and gone tomorrow. On the strength of the 1979 budget it would appear that job creation schemes are to live on.

2.6 The Autumn Project: A specific example of what's being done for artists to find work in Wellington.

The Autumn project is a cultural programme organised by the Wellington Community Arts Council, and ^{approved}~~appeared~~ as a project under TEP by the Labour Dept. Autumn '79 was announced in March, the new employer being the W.C.A.C. and for the first time artists were to be employed under TEP. QE Arts Council agreed to underwrite the pilot scheme for the Labour Dept and provide Autumn '79 with a sound administrative base. The Central Regional Arts Council pitched in with an establishment grant of \$500, while an \$11,700 application to the Internal Affairs Youth Initiative Fund for a working budget was trimmed

to \$3000. The Wellington City Council leased 335 Willis Street, a rambling old building, to Autumn '79 and left the rest up to Programme Director Graeme Nesbitt, and the initial 24 artists.

2.7 What's it all about? Autumn '79 has three fundamental objectives:

- (i) to provide lively cultural activity in and around Wellington communities;
- (ii) ensure a stable income for artists for the duration of the programme;
- (iii) to provide an opportunity for artists to demonstrate and develop their work/repertoires, build up audience response and subsequently to move onto independent full-time employment.

2.8 Who's Eligible:

- (i) participants must have made a full-time commitment to employment in the arts;
- (ii) be genuinely unemployed as a result of the economic circumstances;
- (iii) must be willing to undertake to seek full-time employment while on the scheme.

It is preferable for the participants to have made their home in Wellington.

2.9 How things work: i) The first move is to register as unemployed with the Department of Labour, stating you wish to become part of the W.C.A.C. cultural programme. Employee*s are selected from referrals from the Wellington Labour office. Inclusion is not automatic. All applicants are interviewed, where the aims of the project are explained, the job seekers then being asked to return with a working schedule detailing the area where they want to find employment and the individual skills they have to offer the community. If the schedule they front up with is generally consistent with the projects direction and at that time adequate supervision can be arranged the Labour Dept is advised and the person engaged. The Programme Director Graeme Nesbitt is the man to get hold of at 335 Willis Street or ring 850-241.

ii) Under the conditions of TEP mentioned earlier the programme is approved for a period of 3 months. Approval to continue the programme is necessary after each 3 month period, and the engagement of participants has to be reviewed every 3 months.

iii) The quality of the artists performances and the attendant publicity has generated a number of requests for artists, some of them professional engagements. This posed a prickly issue for the parties concerned as there was no precedent in this area - to their credit the Labour Dept and W.C.A.C. managed to come to an agreement which ironed out any possible wrangles.

As one of the aims of Autumn '79 is to move artists into full-time professional employment it was necessary they be given the opportunity to accept occasional engagements to undertake private work during the programme. An incentive system was introduced to encourage artists to ferret out their own work. When a booking was confirmed the hours of the contract (covering both performance and rehearsal time) is deducted from the weekly time sheet. Professional rates being higher than the subsidised wage artists earn more money by securing their own work (with the added bonus of costing the Labour Dept less). Under the arrangement artists will not be receiving TEP income at the same time as they are receiving payment for an engagement. This method has worked well in practice - allowing the artist full-time work opportunities without restricting their endeavours towards self-sufficiency. When a particular artist is gaining sufficient professional work to support ^{her}himself they cease employment with the scheme.

iv) Throughout the project it has been encouraged to charge admission to performances and workshops. This gives community groups a chance to fundraise while at the same time the artists some indication of community support and subscription. Some groups have invited particular artists to perform at future engagements at a professional fee - knowing that they can cover their costs with community support.

v) During the programme a weekly meeting of all employees is conducted, and a diary of all performances, rehearsals, workshops, classes and professional engagements kept. All employees have to present a written report on their progress every 3 months. Most of the artists work in and from the Arts Centre at 335 Willis Street, while others work in studios and workrooms in the city, reporting daily to the office at 335.

vi) At the time of writing there was a waiting list of around 50 people wanting to get onto the Autumn Project. At present 35 people are engaged. In the first four months, six people have found permanent full-time work. While it seems you may have to be patient and wait a while, it must beat just sitting around on the dole.

vii) The artist employment programme is creating job opportunities for artists. By concentrating on community initiative and demand both the artist and the administrator can gauge the marketability of a particular repertoire, and if needs be, tailor it to suit consumer demand.

viii) The project enables artists to attain higher standards and a greater degree of professionalism, through the co-operative working environment; favourable for sharing skills, pooling resources, techniques and contacts. In addition they pick-up useful skills in administration, budgeting, accounting

procedures, publicity, job seeking and general management - all of which facilitate the step to full time professional work. The Government's excursion into temporary employment of artists is significant in that it is not simply a case of being paid to perform but also to rehearse and lift the standard and range of artist's repertoires, bringing them that much closer to easing themselves into independent employment.

- 3.0 Who can use TEP Artists? If you are a community organisation or group have you considered incorporating artists off Autumn '79 in your activities? Here's the chance to make that special event happen - plough a bit of colour and enjoyment into your suburb or community. Non-profit community organisations financed by local authorities, public subscription or individual endowment, are eligible, as are also hospital boards, kindergartens, Plunket societies, schools, hospitals, your local Arts Centres and Art Galleries, libraries, prisons, local drama societies and amateur theatre groups, YWCA, YMCA, sportsclubs, service clubs, Lions, Jaycees, Progressive Associations etc...you could involve TEP artists in your events.
- 3.1 What you do is up to you: The possibilities ~~are~~ abound - organise a community weekend, a local arts festival, a holiday programme, after-school classes, workshops and seminars, and evenings for the adults, a community cabaret or variety show, spiced with local acts and the TEP artists, Saturday or Sunday events for the family, the list could go on.... Make use of your local community centre or hall. Autumn '79 may enable you to stage events up till now beyond you. Ring Graeme Nesbitt at 850-241 or call in and talk your ideas over at 335 Willis Street to see what can be arranged. For further practical advice try and get hold of a Community Arts Supplement: Making the Event Happen from your local Community Arts Council.
- 3.2 Artists Hit the Road - ON TOUR: Some of the Autumn '79's crew of performing artists and groups are able to tour given an efficient sponsoring organisation at the local level. Have you every considered having TEP artists to town and staging a show or weekend of activities? Sound out the interest of neighbouring community groups about arranging a tour of TEP artists. Together you could offer a package deal and cut your own costs. A trip from home base to one centre and return is an expensive way to bring artists into your community, so minimise transport costs between venues. Some successful rural ~~tours~~ have already been carried off in response to community interest, artists being billeted with local farmers. By all accounts a good time was had by all and

another worthwhile experience could be chalked up. If you're interested find out more from the Autumn Project about bringing us back some good times.

3.3 How to set up your own TEP scheme to employ artist(s): Some community organisations or groups may well have the capacity to employ artists through TEP schemes of their own. Those that spring to mind would be Art Galleries or centres, and education authorities, possibly engineering school touring circuits. How to set up a TEP scheme and the requirements to be satisfied have already been mentioned in paras 2.0-2.5 but certain aspects can be emphasised:

- i) To employ artists on a TEP scheme you will have to comply with the Labour Dept criteria and conditions. Obtain from your nearest Labour Dept office the leaflet entitled "Short Term Projects: A Helping Hand" which is an authoritative guide as to what's required;
- ii) The Labour Dept will have to approve your project before it can go ahead;
- iii) Administration: As the employer under an approved TEP project you are burdened with administering it. While the Labour Dept is the paymaster, it will not also act as the employer, otherwise the Dept would be doing all the work as well as paying for it. The Dept rigidly insists on each project being an offshoot from normal work - TEP gives you the chance to get that low priority or deferred project underway. Remember a specific project must be undertaken of a short term nature (preferably less than three months). Longer projects can be submitted as a series of sub-projects, while activity which accelerates a planned project is acceptable.

Before you think of launching into such a venture ensure that you have the administrative capacity to handle the increased workload and also sufficient cash-flow to support TEP workers, as reclaiming wages off the Labour Dept takes time to be processed. As an example of what administration is required take QE II Arts Council's handling of Autumn '79.

- a) When each person is engaged the Labour Dept required a form which ~~Records~~ ^{Records} statistics.
- b) A wage sheet is produced for each employee showing the number of hours worked, the gross pay and the amount paid (less tax). These are sent in fortnightly. The procedure is that the Arts Council reclaims the gross pay, and every month pays the tax due on that to the Inland Revenue Dept. Holiday pay is included at 6% of gross earnings. Wages are paid fortnightly.
- c) Material overheads must also be claimed for. Claims are forwarded monthly but there is a lack of synchronisation between the Labour Dept and the Arts Council and reimbursement takes a bit of time. Due to this the employer must

be able to bankroll the projects wages for at least a month at any one time.

d) The best scheme for paying out of wages from experience proved to be direct credit to the employee's bank account. Prior to that cheques were written out manually, with every payment having to be authorised and signed. This method proved a bit cumbersome with the numbers involved on Autumn '79 but may be more manageable with smaller numbers.

e) Records must be available for Labour Dept inspection. Keep a record of all transactions, even changes in wage rates which have occurred, then problems shouldn't arise.

f) Autumn '79 has had the advantage of xeroxing through the Arts Council for clippings, circulars, the general promotional side of affairs. These have considerably boosted the projects publicity and projected it into the community. Letting people know is half the name of the game if you're interested in "selling" an artist to the public.

- 3.4 You can engage and support artists on a professional basis: Autumn Project enables individual's repertoires to be moulded to fit community demands, so that a market can be created for an artist's performances. As an example of this, an initial placement under a programme of a puppet show in kindergartens and playcentres has resulted in enough paying performances to consider a full time circuit. Some groups have invited particular artists to perform at future engagements for a professional fee, knowing they can cover the costs with the support of their community. This shows that communities are able to sustain individual artists who have established their credibility and ability to draw audiences. The wall at the Autumn Project is plastered with requests from people in the community for TEP artists, many of whom are willing to pay a professional fee. The onus then is on the artist to develop himself and his act as a marketable commodity - people will pay for quality. Since this is the primary aim of the Autumn Project there is some satisfaction with the turnover rate of TEP employees - 24% having moved onto permanent full time work.

If you are a community organisation or group you could engage a TEP artist for your next event. Give it some thought - they're a good deal.



Queen Elizabeth II
Arts Council of New Zealand

110-116 Courtenay Place 1
PO Box 6040 Te Aro Wellington
Telephone ~~722-851~~ 851-176
Telegrams ARCONZ

24 April 1979

In reply please quote

4/26/16

TO WHOM IT MAY CONCERN

This will introduce Mr Mark O'Donoghue who is undertaking a L.L.B.(Hons) at Victoria University, Wellington. As part of his course of study he is undertaking a research project relating to the law and the community, including in this case some practical involvement with government agencies and their clients.

Mr O'Donoghue has chosen to investigate aspects of the law relating to unemployed artists and the Arts Council is assisting him to this end.

In summary, he wishes to investigate the current administration of the law as it relates to unemployed artists, including the administration of the temporary employment programme.

Any assistance which you can give Mr O'Donoghue would be appreciated.

Jim Booth
Acting Director

MA O'Donoghue

SHORT TERM PROJECTS

A HELPING HAND

**Temporary
Employment
Programme**

**100%
WAGE SUBSIDY**

The aim of the Temporary Employment Programme is to assist public-employment authorities and community organisations to create temporary jobs for people unable to be placed immediately into permanent jobs by the Department of Labour.

HERE'S HOW YOU BENEFIT.

Organisations taking part in this programme receive 100% subsidy on the wages of staff employed for approved projects. Furthermore, a generous provision is made to help meet labour-related overheads and cover supervision costs.

The Temporary Employment Programme gives you the chance to get that low priority or deferred project under way.

For example —

- ★ Maintenance of parks, gardens, reserves, cemeteries, etc.
- ★ Renovation of existing facilities, construction of new ones — e.g. walkways, trails, facilities for the handicapped etc.
- ★ Beautification projects — cleaning streams, planting native trees, etc.
- ★ Improving schools and public recreational facilities.
- ★ Specific museum, library projects.

ARE YOU ELIGIBLE?

The Temporary Employment Programme is open to all New Zealand **Local Authorities** (both territorial and ad hoc); **Community Organisations** which are non-profit making, serving community interests and financed by local authorities, public subscription or individual endowment; **Hospital Boards**; **Education Authorities**.

AND THE CONDITIONS ...?

- ★ A specific project is to be undertaken.
- ★ It must be a finite short-term project preferably for less than **three months** — longer term projects may be submitted as a series of sub projects.
- ★ The work must not be at the expense of other, normal work.

- ★ The work must not be part of the current year's normal programme — although work brought forward or which accelerates activity on a planned project is eligible.
- ★ The work must not be eligible for any other central Government grant or subsidy, e.g. National Roads Board, water supply, sewerage subsidies.
- ★ All employers participating in this programme can only engage staff from those referred for the job by the Department of Labour.
- ★ Employers choose from those people referred and are under no obligation if none is suitable.
- ★ The jobs made available must be full-time work.
- ★ Workers must be paid wages in accordance with the applicable rate in the appropriate award or industrial instrument.
- ★ All projects must be adequately supervised.
- ★ Employers must agree to make their wages records available for inspection if necessary, by Employment Officers.

WHAT POSITIONS CAN BE FILLED?

People may be recruited for unskilled, semi-skilled or skilled, full-time positions within the qualifying project. Project supervisors may also be recruited through the Department of Labour.

WHO'LL BE REFERRED FOR THE JOB?

Only people registered with the Department of Labour for employment assistance are eligible. They range from young people, lacking experience, to more mature workers unable to be placed immediately, into permanent positions by the Department.

The Department of Labour will refer applicants most suited to your project and you choose under no obligation.

Many organisations already participating in the Temporary Employment Programme have found workers so suited to the work that they've now appointed them to permanent positions and the Government encourages this.

HOW MUCH IS THE SUBSIDY?

Approved projects under the programme attract a 100% wages subsidy (including holiday pay) for each person employed through the Department of Labour.

In addition, up to \$20.00 per man, per week may be paid to help meet labour-related overheads such as ACC levies, necessary personal equipment and minor tools, machinery hire, transport, small quantities of materials and accommodation.

Wages for project supervisors, employed through the Department of Labour, are fully reimbursed and this applies to additional wage costs incurred by an organisation temporarily promoting a permanent staff member to that position.

APPLICATION.

Application forms for the Temporary Employment Programme are enclosed. Complete them and send them to your nearest Department of Labour office — addresses are shown on the back of the application form. Further application forms are available on request.

FURTHER INFORMATION.

This leaflet is written in general terms but is an authoritative statement about this programme. Employment officers at your nearest Employment and Vocational Guidance Service of the Department of Labour will be pleased to give you further information.



Employment Division,
Head Office,
Department of Labour,
Private Bag, Wellington.

MAÓ Dónoghue

COMMUNITY PROJECTS

A HELPING HAND THIS SUMMER

Student
Community Service
Programme

HOW IT WORKS
FOR YOU



Department of Labour

There are many organisations and groups who undertake community projects, but who need practical help. The aim of the Government's Student Community Service Programme is to provide that help during the 1978-79 vacation.

HERE'S HOW IT WORKS

Organisations taking part in the programme receive a 100% re-imbursement on the wages of full time, tertiary students employed on approved projects. Provision is also made to help meet labour related overheads and supervision costs. Some community groups may also qualify for grants to purchase materials.

Examples of the projects you can carry out under the programme include:

- ★ Maintenance of parks, gardens, reserves, etc.
- ★ Renovation of existing facilities, construction of new ones — walkways, facilities for the handicapped, etc.
- ★ Beautification projects — clearing streams, planting of native trees, etc.
- ★ Specific museum or library projects.
- ★ Holiday programmes for school children.
- ★ Research projects.

IS YOUR ORGANISATION ELIGIBLE?

The Student Community Service Programme is open to all **local authorities** (territorial and ad hoc); **community organisations** which are non-profit making, serving community interests and financed by local authorities, public subscription or individual endowment (including groups of students acting co-operatively) **Hospital Boards** and **Education Authorities**.

CONDITIONS

- ★ The programme runs from 1st November 1978 to 28th February 1979.
- ★ A specific project must be undertaken.
- ★ It must be a finite, short-term project, of not more than four months duration.
- ★ The work must not be at the expense of other normal work.
- ★ The work must not be part of the current year's normal programme — although

work brought forward or which speeds up work on a planned project is eligible.

- ★ The project must not be eligible for any other Government subsidy.
- ★ All organisations participating in this programme can engage staff only from students referred and need not engage any if none is suitable.
- ★ Employers choose from those students referred for the job by the Department of Labour.
- ★ If your project is approved, you will be required to complete a questionnaire on the project, which will be used by the Ministry of Recreation and Sport to evaluate the Programme.

WHICH JOB CAN BE FILLED?

Students may be employed in unskilled, semi-skilled or skilled full-time positions within the qualifying project. Project supervisors may also be recruited through the Department of Labour.

WHO WILL BE REFERRED FOR JOBS?

Only full-time, tertiary students (or secondary students intending to study full-time at a tertiary institution in 1979) registered with the Department of Labour for employment assistance, are eligible. However, the Department of Labour may refer other job seekers where sufficient students are not available.

The Department of Labour will refer students most suited to your project and you choose under no obligation.

HOW MUCH IS THE SUBSIDY?

- ★ Projects approved under the programme attract a 100% re-imbursement for ordinary times wages, for each student employed from those referred by the Department of Labour. In addition, up to \$20 per worker week may be paid to help meet labour-related overheads, such as ACC levies, necessary personal equipment and minor tools, machinery hire, transport, small quantities of materials and accommodation if necessary.

- ★ Wages for project supervisors employed through the Department of Labour are fully re-imbursed. Additional wages costs incurred by an organisation temporarily promoting a staff member to that position can also be re-imbursed.
- ★ If you need an extra person to deal with the administrative side of the project, you can apply for either a student under this programme or another worker under the Temporary Employment Programme to be referred by the Department of Labour. A 100% re-imburement will apply.
- ★ Community organisations or local authorities acting on behalf of community organisations, can also be eligible for up to \$25 per worker week to help purchase materials, but only where there is no other source of funding for the particular project.
- ★ Fees paid to consulting engineers engaged by local authorities or community organisations to design and price projects can be re-imbursed to the extent of 80% for local authorities and 100% for community organisations (or local authorities acting on behalf of community organisations). This provision does not apply to Hospital Boards or Education Authorities.

APPLICATIONS FOR THE PROGRAMME

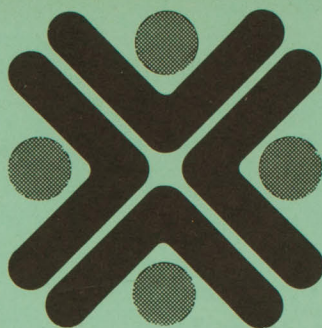
An application form for the Student Community Service Programme is enclosed. Complete and send it to your nearest Department of Labour Office — addresses are shown on the back of the application form. Further application forms are available on request.

FURTHER INFORMATION

This leaflet is written in general terms but is an authoritative statement about this programme. Employment Officers at your nearest Employment and Vocational Guidance Service of the Department of Labour will be pleased to give you further information.



Employment Division,
Head Office,
Department of Labour,
Private Bag, Wellington.



Wellington Community Arts Council

NEWS

APRIL, 1979

A.G.M.

The Annual General Meeting was held at the library lecture theatre on 5th March. It was well attended and three new members were elected onto the committee. They were Moira Lindsay whose main interest lies with theatre and she is a performing member of Mask Theatre; Simon Tipping who conducts

the Phoenix Choir and John Combs who is stage manager at Stage Theatre. Colin Knox retained his position as chairman with Edna Lankshear returning to the position of secretary. The highlight of the evening was the announcement of the latest project and commitment the WCAC has made to the "Temporary Employment of Artists" within the Wellington area.

AUTUMN PROGRAMME '79

Graeme Nesbit who was responsible for much of the organisation in the successful summer '79 programme attended our AGM to explain more fully the ideas behind his innovation of artists being employed under the Temporary Employment Programme. The WCAC having conceived the idea worked rapidly and hard in conjunction with the City Council, Internal Affairs and the QE II Arts Council to secure his proposal. The artists must be committed to working full time in the arts and yet obviously without employment. So far nearly twenty artists have been employed for the first three months. Hopefully at the end of this time they will find more permanent employment or even go professional. The present group includes dancers, actors, musicians, puppeteers, a composer and a children's theatre group made up of recent school leavers. They are already working in the local schools and in some areas of the community, and many of them performed during the recent

Wellington Festival. All groups are apparently working on an Autumn theme and gradually more interior venues will be used.

If anyone wants to know more about the programme and wants to be involved, Graeme Nesbit is the organiser and can be contacted at 335 Willis Street - telephone 850-241. Many of the groups also rehearse and 'create' there and visitors are more than welcome.

ARTS JAMBOREE '79

Have you heard of this event? Apparently amongst the demonstrations, workshops, working forums, Learning Exchanges and other artistic activities the 4th Conference of the Central Regional Arts Council is taking place at Tararua College, Pahiatua, on 18-19-20 May 1979. It sounds as though it will be most enjoyable. So "Get your Arts into Gear" and make sure your group is represented there. Write to PO Box 6040 Wellington or 'phone 851-176 immediately so that you receive the latest information.

Lighting School

Tutor: Al Williamson, Hamilton Venue: Wainuiomata College. Cost \$8.50.
When: 14-15 April. Apply to Wellington Area NZTF, PO Box 27-249, Wellington.

Theatre Administration Seminar - in conjunction with NZ Federation of Operatic Societies.

When: 16th June.
Apply to Wellington Area, NZ Theatre Federation, P.O. Box 27-249, Wellington, for information.

Costume/Make-up/Masks School - "Dressing for the Past"

Tutor: Paul Jenden Venue: Newtown Community Centre.
When: 21-22 April, 28-29 April & 5 May.
Apply to the Organisers, Paul Jenden School, Box 27-249, Wellington. Cost \$16.00.

Residential School for Tutors of Youth Drama

Tutors: Jean Howell, Ann Flannery, Ngaire Potter, Terry Skelsey.
Venue: Central Institute of Technology, Heretaunga, Upper Hutt. When: 13-19 May
Cost \$98.00 inclusive. Applications close 12th April.
Enrolment forms from NZ Theatre Federation, P.O. Box 6158, Wellington.

CITY COUNCIL AND THE ARTS

A Survey commissioned by the Queen Elizabeth II Arts Council and the Department of Internal Affairs of Municipal spending in the Arts has proved most revealing. Clearly, those who live in the greater Wellington area are not as well off as the rest of the country.

In the 1977/78 year Municipal authorities throughout New Zealand spent an average of \$2.20 per head on cultural expenditure. Of the four main centres Auckland spent \$5.52, Christchurch \$2.93, Dunedin \$3.85 and Wellington only 66c.

However, other municipalities in the greater Wellington area did

not fare so well. Lower Hutt's expenditure was \$1.15 but Porirua was a meagre 19c. and Upper Hutt got the wooden spoon for the whole country where expenditure was only 7c. The greater Wellington area is presently becoming a cultural backwater. Many of us in Wellington and Lower Hutt think that we are well off but this is only in comparison with Upper Hutt and Porirua. When we compare the expenditure with the rest of the country we are poor cousins.

It is easy to blame the City Councils but in reality they only respond to the needs and pressures of the community. If the community wants more cultural spending then it must demand it and more importantly be prepared to pay for it.



GALLERY GUIDE

PETER McLEAVY	April 10th – April 27th May 1st – May 18th	Jeffrey Harris paintings John & Charles Tole paintings
ELVA BETT	During April During May	Rudi Gopas. Nigel Brown (Dates to be announced) Gretchen Albrecht. Don Peebles (Dates to be announced)
TAJ GALLERY	March 26th – April 6th April 9th – April 27th April 30th – May 18th	Muriel Moody and Jo Weissberg Ceramic sculpture and pots with Ikebana by Mollie Paul Sally Burton paintings Brian Partridge, Gregori Seivkin and Raewyne Johnson pottery, and Paintings by Philip Markham.
NZ ACADEMY OF FINE ARTS	March 31st – April 16th May 12th – May 27th	National Bank Art Award Autumn Exhibition
UNIVERSITY LIBRARY	March 18th – April 6th April 8th – April 27th April 29th – May 18th May 20th – June 8th	Christopher Booth sculpture Marti Freidlander photography Polytechnic School of Design Juliana Jarvie printmaker
GALLERIE LE GARDE	March 28th – April 13th April 25th – May 11th April 16th – June 1st	Gretchen Albrecht watercolours John Parker paintings Carole Shephard paintings in 1 to 3 dimensions.
ANTIPODES	April 8th – April 27th April 29th – May 11th May 14th – May 25th May 28th – June 5th	Keith Levy paintings Nicholas Brandon pottery Edgar Manfield sculpture Graeme Storm, Guy Ngan, Robin Kay and Brian Carmody mixed media. Dragan Stojanovic paintings and Rick Rudd raku pottery
TURNBULL HOUSE TURNBULL LIBRARY	April 23rd – May 5th April and May	Wellington watercolour artists Early music in the Turnbull library manuscripts and printed music up to 1800.
NATIONAL GALLERY	March 27th – April 22nd April 25th – May 15th May 2nd – June 17th May 17th – June 17th	Gretchen Albrecht – Tristan and Iseult panels "Artists Flags" exhibition of contemporary art 19th Century British Landscape watercolours Japanese woodblocks and early 20th Century European paintings Diane Arbus photography
WELLINGTON CULTURAL CENTRE	April 1st – April 20th April 29th – May 13th May 20th – June 1st	Invited artists and potters Members Exhibition Nelson potters.
SETTLEMENT GALLERY	April 2nd – April 14th April 16th – April 28th April 30th – May 12th May 14th – May 26th	Joan Beattie/Fabric Paintings Paul Drake/Paintings Allan & Zela Charlton/Scraper Board & Etchings Paul Jorgenson/Paintings

MUSIC GUIDE

April 11th	7.30 p.m.	Sing-a-long Messiah NZSO & Orpheus Choir – Town Hall
April 13th	6.00 p.m.	St. Matthew Passion (full version) Phoenix Choir, Symphonia of Wellington – Wellington Cathedral.
April 15th	2.30 p.m.	Michelle Scullion (flute) – National Art Gallery
April 16th	Daytime	John Wellingham (organ & harpischord) – Master Class – Victoria University
April 28th	8.00 p.m.	Symphonia of Wellington (conductor Peter Walls) – Town Hall
May 6th	2.30 p.m.	Wellington Chamber Orchestra – Old St. Pauls.
May 7th	8.00 p.m.	King Singers – Town Hall
May 12th	8.00 p.m.	Symphonia of Wellington (conductor George Tintner) – Town Hall
May 13th	2.30 p.m.	Recorder Music – National Art Gallery
MID MAY		Lunchtime concerts commence at St. Andrews

THEATRE GUIDE

May 17th – 19th and 20th – 26th
The Heretaunga Players "Mothers and Fathers" by Joseph Mustaphia

April 26th 7.45 p.m. Karori Dramatic Society club night
Karori Community Hall. Presentation & Workshop on
"Mozart was the Greatest" by Doug Wren.

AUTUMN '79

Autumn '79 - work scheme unique to the southern hemisphere - will launch a community holiday programme in Wellington suburbs and inner city venues next month.

The three-month scheme, run by the Wellington Community Arts Council and supported by the Labour Department's Temporary Employment Programme, will give out-of-work artists employment and provide the community with a lively cultural programme.

The May holiday programmes from Mon. 7 - Fri. 18, organised by the National Art Gallery, the City Council Community Services, the YWCA, the Inner City Ministry and other community groups will feature up to twenty-five Autumn '79 artists - actors, dancers, puppeteers, variety artists and musicians.

Some of the artists had developed repertoires through participation in the successful Summer '79 activities in the parks, but these have to be adapted to indoor venues. It has taken around six weeks to get shows to dress rehearsal, hampered by lack of funds for materials and absence of vehicles.

"One of the problems facing the scheme is a desperate need for materials - clay, glue, paint, timber, cloth and fabric," Mr Nesbitt said.

The Central Regional Arts Council has made a small setting up grant and the Youth Initiative Fund is considering an application for a working budget but meanwhile Autumn '79 is hoping for support from the business community.

Autumn '79 commenced in March when the newly employed artists began planning, writing and preparing and rehearsing shows for May.

A large rambling old house at 335 Willis Street was made available by the City Council for use as the programme headquarters and to provide the artists with working and rehearsal areas.

Autumn '79 Director, Graeme Nesbitt said, " schools, kindergartens, and play-centres are welcome to visit the house during the day to see the artists at work and watch performances. Many children have already seen puppet shows at the house. "

" We want to provide opportunities for our artists to demonstrate their work, to become known and appreciated, and subsequently move on to independent employment. "

" We need two vans so that performers can travel to schools, suburbs, and city locations for advertised and spontaneous events. Approaches are being made to vehicle firms and a public fundraising campaign for a van is being considered. At the moment we are limited by our immobility and our participation in the May holiday programmes depends on having sufficient transport for the artists, props, puppet booths and equipment."

Planned events at various suburban locations include mask and puppet making workshops; movement and dance classes; children's variety shows; performances of puppets, dance, masks and music.

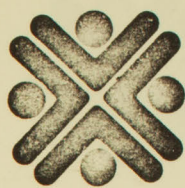
The workshops extend over four or five morning or afternoon sessions, 2½-3 hours each, and are limited to between 20 and 30 8-14 year olds. Participants will have to register before the classes and provide some materials. The variety shows will be about two hours long, directed towards an under eight years age group, and featuring clowns, Punch & Judy, readings and singing. Other performances have a wide appeal to both children and adults.

The May holiday programmes will have a host of other activities such as films day trips and games, to keep energetic children amused, occupied, and out of mothers' hair. Details of events will be advertised soon.

" After the May holidays we hope to continue the scheme into the winter, working with the Parks and Recreation Dept. in a series of suburban based weekend recreation activities, " Mr Nesbitt said, " but this depends on continuing public support and interest in the artists. "

Further information and arrangements for visiting the house, please phone the Autumn '79 office, 850.241.

- Tan in capitals traditionally dull
- combined effects of increased travel costs, the fuel crisis



WELLINGTON COMMUNITY ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

ARTIST EMPLOYMENT PROGRAMME

MASK THEATRE specialise in mask and half-mask performances and workshops. The troupe has prepared several pieces for a wide variety of audiences.

Single Girl: A conventional love story with an unconventional twist told in music, mime, dance and mask. 20 minutes long, suitable for ages 12 and upwards.

The Drug: A 10-minute portrayal of the life of a young housewife who tries to kick her habit- the television. Suitable for secondary school and adult audiences.

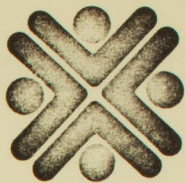
Badger and Bobo: Two delightful clowns. Twenty minutes of fun and frolic for all ages.

Rufus: A 15-minute solo clown performance by Murray Edmond. Murray is also working on a juggling act.

MASK can also offer three workshops, in Mime, Commedia del Arte and Clown performance respectively, over the next four months. Each workshop is approximately 20 hours long and suitable for secondary school age and upwards.

MASK is Murray Edmond
Shelley Graham
Moirra Lindsay
Victoria Boyack

Mary Paul
Paul Wilson



WELLINGTON COMMUNITY ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

THE FROG TROUPE is exploring children's theatre using marionettes, glove puppets and music. The group takes puppet-making workshops and is currently working on a show entitled Jane Mendlethorpe in the Land of the Frogs, about a housewife who leaves home because she is not cut out for the job. The combined musical skills of the troupe include piano, violin, flute, bass and drums.

THE FROG TROUPE is Peter Chester
Tina Matthews
Mykl Mulheron
Sally Zwartz
John Bowden

CHAMELEON have developed a repertoire of skills ranging from the exaggerated antics of white-washed clowns to street theatre satire. Currently they offer The Hatters, a half-hour show for 5-7 year olds, incorporating nursery rhymes, stories and ~~xxxxxx~~ songs. They are also preparing a humorous dance/theatre piece using life-size dummies, a study of anarchy (power struggles on a desert island), and a piece about a performing family on the road. CHAMELEON can offer four workshops for varied age groups, in Movement, Make-up, Simple Mask-making, and Presentation. Further details on these workshops can be obtained from the office at the Arts Centre, 335 Willis Street, Wellington. The group are experienced in stage management and can offer advice on technicalities to amateurs in this area.

CHAMELEON is Aileen Davidson
Ray Calcutt
Tim Hyde
May Lloyd

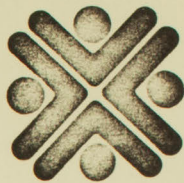
Actor and puppeteer GARTH FROST has already achieved fame/notoriety as the author of Captain Frootkake's Punch and Judy Show, a traditional puppet show in a gaily painted booth. He is working on a shadow theatre performance involving dancers, musicians, lighting effects and varieties of puppets, and is a major participant in a Cabaret production which involves several other artists on the scheme.

JOHN BAILEY is an actor who is working solo with mime and children's theatre, and rehearsing a collection of Cabaret songs and sketches with others on the scheme. Two of his creations are Ferdin, a tall gangly clown, and a masked Mystery Fool. John is available to take workshops in mime, preferably with small groups.

Dancer STEPHEN LARDNER has a basic training in jazz dance. He is an experienced performer and also takes workshops in creative dance.

BAGGY HAG is a women's creative group who are preparing material using music, drama and movement. The four artists on the scheme in BAGGY HAG have a wide variety of talents: Pamela Gray is a cellist and singer of a high calibre who also plays for a number of musical groups, takes music workshops in schools, and is available for session work. Janet Elepans is also a classically trained musician; Sarah Yaldwyn is an actress, and Fiona Johnstone is an actress and dancer. Their material is drawn from many diverging sources and includes humorous skits, dramatic pieces, folk songs, and experimental voice pieces.

PAUL JENDEN is an accomplished dancer and choreographer who performs solo, and can take classes in dance for children and adults.



WELLINGTON COMMUNITY ARTS COUNCIL

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PETER DASENT (late of SPATZ) is a composer and versatile pianist. He is involved in recording and songwriting with other Wellington musicians, composing music for performances by other artists on the scheme, assisting with sound systems and technical problems, performing in the Cabaret production, assisting with all performances of the Punch and Judy show, and is available to do studio session work.

MARSHALL NAPIER is a singer, actor and graphic artist. He is involved in the Cabaret production and is preparing a repertoire of satirical sketches.

PETER DALY is a classically trained violinist who is working with MASK THEATRE in several of their productions. He plays piano and guitar and is often to be seen playing his violin on street corners. He is available to hold workshops in schools exploring the meaning of music.

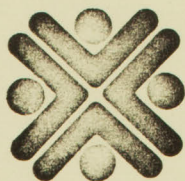
Composer PETER STEWART is at present devoting his energies to writing songs. He plays guitar and saxophone, and is available for session work.

PETER BLACK is our resident photographer. He documents the entire project, takes publicity shots at performances, and is also preparing his own exhibitions.

DEBBY TAIT is an experienced journalist who writes in-depth feature articles on the artists and W.C.A.C. projects, and prepares publicity material for the press.

ANNIE COUGHLAN is our community liaison officer. She is particularly interested in working with ethnic and minority groups.

KA PU TE RUHA KA HAO TE RANGATAHI



WELLINGTON COMMUNITY ARTS COUNCIL

P.O. BOX 2704
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KEN SPARKS is a radio producer who edits and collates material for the W.C.A.C. newsletter. He researches, does interviews, and produces the Arts Diary, which can be heard on 2YA on Tuesdays at 6.30 p.m.

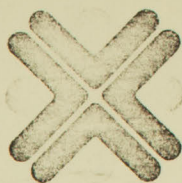
SUE HAIGH is our office receptionist. She handles artist bookings, distribution of the newsletter, and a mountain of paperwork.

LINDY ROBINSON co-ordinates the programme, publicity and Arts Centre management.

GRAEME NESBITT is the programme director, supervising the scheme and working with the Labour Department, interviewing referrals, and seeking job opportunities and markets for the artists.

All the above people are eager to hear of work opportunities in their chosen fields. All enquiries should be directed to the Arts Centre, 335 Willis St; ph 850-241, 850-242. Details of the performances and workshops offered can be picked up there.

KA PU TE RUHA KA HAO TE RANGATAHI



WELLINGTON COMMUNITY ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

6 March 1979

PRESS STATEMENT

I am pleased to inform the Annual General Meeting that the Wellington Community Arts Council, assisted by the Queen Elizabeth II Arts Council, has been successful in arranging a cultural programme for Wellington during the next three months and hopefully on a continuing basis. The programme will follow the tremendous success of the City Council's SUMMER '79 programme, and has been formulated with the cooperation of the Council's officers who were responsible for SUMMER '79. Using rare imagination, we have decided to call our programme AUTUMN '79.

AUTUMN '79 has three main aims:

- (a) Run a cultural programme which continues the good things developed in the Summer '79 programme.
- (b) Provide a stable income for artists for the duration of the programme.
- (c) Provide opportunities for artists to demonstrate their work and subsequently move on to independent employment.

Some 20 artists from all areas of the arts will participate in the programme under the Department of Labour's Temporary Employment Programme. They must be people who have made a commitment to full time employment in the arts and who are genuinely unemployed because of the present economic times. We are very hopeful that many of the artists who are taking

part in AUTUMN '79 will by the end of the programme have found full time employment as artists.

Autumn '79 has already begun, with artists making preparations to take part in the Wellington Festival. There will also be performances and exhibitions taking place in various facilities in the City, and the momentum will be carried through April and May. AUTUMN '79 will be a tremendous success and a real asset to Wellingtonians. It will provide thousands of people with entertainment and the pleasure of taking part in the activities, and at the same time will provide employment for some of the very talented professional actors, musicians, dancers, composers, puppeteers etc who have made their home in Wellington.

The success of the programme will depend to a large extent on the support of the media and of businesses and other agencies in the city by way of sponsorship. Already there has been a wonderful response to the idea, and we are confident that AUTUMN '79 will prove to be very popular.

W.G.T.Wiggs
SECRETARY

WELLINGTON COMMUNITY ARTS COUNCIL

ARTIST EMPLOYMENT SCHEME (Autumn '79)

The Wellington Community Arts Council commenced employing artists on 5 March 1979 under the Labour Departments Temporary Employment Programme. The 25 young people employed included two theatre groups, a puppet troupe, a dance trio, two administrators, a composer and musicians.

All of these people had been registered unemployed with the Wellington Labour Office. The project, called Autumn '79, set out to provide these artists with full time employment in a lively cultural programme which allowed them to develop their skills, repertoires and audiences, and subsequently move on to independent employment.

The cultural programme included performances, workshops and classes in schools, kindergartens, community centres and city venues. In May the artists featured in many successful holiday activities.

The publicity and quality of activities generated a number of requests for the artists. Some of these were professional engagements. An incentive system was introduced to encourage the artists to seek their own work. When a booking was confirmed, the hours of the contract were deducted from the weekly time sheet. Professional rates are higher than the subsidised wage, so the artists can earn more money by securing their own work (at less cost to the Labour Department). This method has worked well, allowing the artists full time work opportunities without restricting their endeavours towards self-sufficiency. When a particular artist is gaining sufficient professional work to support herself she ceases employment with the scheme.

Some of the artists have been offered full time work and grants as a result of the progress towards professionalism and publicity they have achieved in working on this scheme. In four months 6 people have found permanent full time work. The administrative links with the Queen Elizabeth II Arts Council has meant a better opportunity for the artists to exhibit their work to the Arts Council with future funding in mind.

The development of individual markets is also possible. In the working environment the artists and administrators can gauge the response to a particular repertoire and develop its potential. Initial placement under the programme of a puppet show in kindergartens and playcentres has resulted in enough paying performances to consider a full time circuit.

Throughout the project it has been encouraged to charge admission to performances and workshops. This gave community groups a chance to fundraise and the artists some indication of community subscription and support. Some groups have invited particular artists to perform at future engagements at a professional fee, knowing that they can cover their

costs with the support of their community. Eventually communities will be able to sustain artists who have established their credibility and audiences.

The Wellington Labour Office has referred over 75 job seekers to the Autumn '79 project. All have been interviewed and the present 35 employees were selected from referrals. At the interview the aims of the project are explained and the job seeker is asked to return with a work schedule detailing the areas where they want to find employment and the individual skills they have to offer the community. If this schedule is generally consistent with the direction of the project at the time, and adequate supervision can be arranged, the Labour office is advised and the person engaged.

Some of those referred did not return with a schedule. Perhaps they could not respond to the demands of initiative and the flexibility of the work environment. All of those employed shared a high work motivation and a willingness to adapt to novel employment situations.

During the programme a weekly meeting of all employees is conducted and a diary of all performances, rehearsals, workshops, classes and professional engagements is kept. Most of the artists work in and from the Arts Centre at 335 Willis St, an old house owned by the City Council. The other artists work in studios and workrooms in the city and report daily to the office at 335 Willis St. All employees have to present a written report on their progress every three months.

Artists are encouraged to work with one another, share skills and pool resources and contacts. They are developing useful skills in administration, budgeting, accounting procedures, publicity, job seeking and general management.

It is clear that this working opportunity will lead to financial independence for many of the artists but that it will take a minimum of 9-12 months for most. The original artists employed on the Autumn '79 project were hampered by lack of funds for materials, minor tools, travel costs and equipment hire. These costs were paid from the artists' own wages then reimbursed when subsequently approved as labour related overheads. This reimbursement procedure slowed the progress to self-sufficiency considerably. There were simply not the funds available to make the initial expenditure for items necessary to performances and workshops.

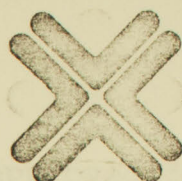
The Wellington Community Arts Council is happy to continue employing artists referred by the Labour Department and is considering a trainee scheme in response to community demand for more people trained in community arts skills.

The artist employment programme is a cultural investment in society, and of lasting benefit to the community. Moreover it is creating job opportunities in the growing areas of recreation community arts and community development, as well as creating markets for individual artists who would otherwise be on the dole.

Graeme Nesbitt

Programme Director

20 July 1979



WELLINGTON COMMUNITY ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

29 February 1979.

AUTUMN - '79

Autumn '79 is what we have decided to call the programme to provide both a cultural programme for Wellington and engagements for artists. This programme is made possible by the Department of Labour through the Temporary Employment Programme.

Autumn '79 is under the control of the Wellington Community Arts Council, which is the engaging body and the agency to which all enquiries regarding terms of engagement should be directed. Colin Knox has been appointed by the WCAC to act as administrator of the programme.

The Central Regional Arts Council and the Queen Elizabeth II Arts Council also support the WCAC programme, and QEII is acting as paymaster. Thus the programme has a wide administrative representation, but for practical purposes, Colin Knox is responsible for anything that goes wrong, and Graeme Nesbitt is responsible for everything else. Graeme is employed by the WCAC to organise and coordinate Autumn '79. He will be recommending the employment of artists and will be sorting out performances and exhibitions. On a day to day basis, look to Graeme for the answers.

The relationship of participants in the programme to Colin and Graeme will have little resemblance to an employment situation. Participants should consider that they have been "commissioned" to perform or exhibit their works at events, garden parties, exhibitions etc. as organised by Graeme. The responsibility for getting works together and up to performance level is all yours. Needs, venues etc. are things we can discuss on a regular basis.

Autumn '79 has three basic ideas:

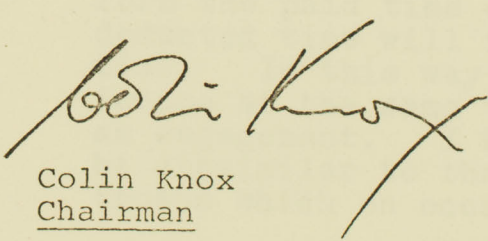
- (1) Run a cultural programme which continues the good things developed in the Summer '79 programme.
- (2) Provide a stable income for artists for the duration of the programme.
- (3) Provide opportunities for artists to demonstrate their work and subsequently move on to independent employment.

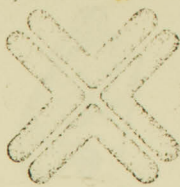
These ideas fit into the criteria of the Temporary Employment Programme, which so far as we are concerned are:

- (a) Programmes are approved for a period of three months. Approval to continue the programme is necessary after each three month period.
- (b) Participants must be unemployed in the field in which we are offering engagement. That is, we are able to engage only artists who have made a commitment to full-time employment in the arts.
- (c) Participants must seek full-time employment opportunities.

This raises some points. First, we can't engage everyone, so the criteria become important. The most important thing is an ability to contribute to Autumn '79. Second, we would prefer participants who have made their home in Wellington. Please don't suggest to your friends from wherever that there's this great scene in Wellington they can hook into. Third (the heavy bit), the engagement of all participants has to be reviewed each three months. Please don't take out loans etc. on the basis of a full year of income, because this is not guaranteed. We have to look at the situation each three months and we expect a fair turnover of artists who move onto their independent thing after a period on the programme.

WHAT YOU DO NOW is register as unemployed with the Department of Labour (Cuba Street), saying that you are part of the WCAC Cultural Programme. Don't spend all your money, because the first payday is going to be a couple of weeks away and Autumn '79 doesn't officially begin until 5th March 1979. Keep in touch with Graeme at 335 Willis Street, phone 850.242.


Colin Knox
Chairman



WELLINGTON COMMUNITY
ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

CONFIDENTIAL

5th March 1979

The Regional Superintendant
Department of Labour
P.O.Box 6049 Te Aro
WELLINGTON

Attention Ms Jane Elliott

Dear Jane,

Further to your advice that the WCAC Cultural Programme (Autumn '79) has been approved as a project under T.E.P., I enclose a list of the artists who are currently registered as unemployed and who have the skills required for employment under the programme. Also enclosed is a statement given to each of the artists outlining the aims of the programme and the criteria under which it operates.

One matter which needs clarification is the ability of artists to undertake private work during the programme. As one of the aims of the programme is to move artists into full-time professional employment it is obviously necessary that they be given the opportunity to accept occasional engagements. We propose to make a reasonable deduction from the paid time of artists where this occurs. The deducted time will include performance time and rehearsal time. In this way the artists will not be receiving T.E.P. income at the same time as they are receiving payment for an engagement. I believe that this arrangement will not be dissimilar to that which operates in respect of work trusts which on occasion undertake private contract work.

I am sure that you will agree that this is a realistic and workable approach to the problem of easing artists into permanent work which is generally of a "contract" nature.

Yours faithfully,

Colin Knox
CHAIRMAN



P.O. Box 9253, COURTENAY PLACE, WELLINGTON.

CHAMELEON THEATRE GROUP

In January 1977 a group of four performing artists came together to form a new group, which would be open to all types of theatre and artists. They chose the name Chameleon for the theatre group to convey this flexibility.

Chameleon became immediately involved in Street Theatre, with clowns and mask work, and later worked with tertiary institutes primary schools, fairs and festivals. During the August 1977 National Students Arts Festival they played a major part with Street Theatre, workshops, and participation in performances at the Wellington Opera House.

1978 saw a change in membership and performance style. Chameleon undertook a one month secondary school tour of New Zealand historical readings, and ran extensive workshops for school children and university students.

May 1978 Chameleon was involved in twice daily shows for young children at the Wellington Public Library and at various Community Centres in Wellington suburbs. From here the group began an extensive exploration into many styles of theatre and began work in many of these areas. Chameleon played a major part in the Wellington City Council's Summer '79 Programme (under the auspices of the National Art Gallery). During the programme there were performances by the group in various settings, eg Botanic Gardens, Suburban Parks, Porirua Hospital, Prison, National Art Gallery, and various venues for Street Theatre. The variety of performance spaces meant that the group could expand its exploration into new areas of theatre and devise a repertoire to cover as many areas of theatre as is possible.

Chameleon is involved in the Autumn '79 programme under the auspices of the Wellington Community Arts Council and its programme includes shows for under five year olds through to adults. Chameleon plans to take performances to senior citizens, prisoners, to physically handicapped children, and to those in hospital and other institutions to whom access to live theatre is limited.

In the future Chameleon is also dedicated to touring rural areas - taking a variety of performances and workshops to encourage small local communities to explore areas of theatre that may appeal to them.

1979 Company :

Ray Calcutt
John Bailey
Aileen Davidson

Timothy Hyde
May Lloyd

Contact number through the Autumn '79 Programme : Wellington 850.241

MASK THEATRE specialise in mask and half-mask performances and workshops. The seven actors have prepared a mask piece BIRDS about the extinction of native birds, and are working on a half-mask comedy about the elections and the petrol crisis. Some of the group are developing clown characters.

The four young members of the FROG TROUPE are exploring children's theatre using marionettes, glove puppets and music. Their show The CROCODILE and the MONKEY is ready and a puppet epic is underway. The troupe take puppet making workshops and occasionally perform with piano, violin, flute, bass and drums.

CHAMELEON have developed a repertoire of skills ranging from the exaggerated antics of white-washed clowns to street theatre satire on the plight of the unemployed. Their shows include DANIEL, a children's play about an adventure dream, CUBA STREET CAPERS, a modern melodrama, a literary documentary about the Bloomsbury group, and more are in preparation. All five members take workshops in mime, makeup, movement, and design.

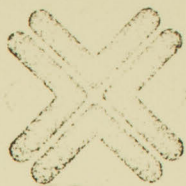
The two GALLERY DANCERS choreograph and dance their own performances using a variety of costumes, masks and music. They also teach dance, perform interpretive dances at art exhibitions and take movement classes at the National Art Gallery.

Puppeteer Garth Frost is behind CAPTAIN FROOTKAKE'S PUNCH & JUDY SHOW, a traditional puppet show in a gaily painted booth. He is preparing a shadow theatre performance involving dancers, musicians, lighting effects and varieties of puppets.

Musician Pamela Gray has performances of cello and voice pieces suitable for old people's homes and children's shows, and takes music workshops in schools. She rehearses and plays for a number of musical groups - ERA (Renaissance and Medieval Music), the BAROQUE PLAYERS, the VICTORIAN PLAYERS (cello, violin and piano) - and coaches members of the UNIVERSITY CHOIR.

Composer Jonathon Besser has written original works for the Autumn '79 programme. These include a cello and voice piece performed by Pamela Gray and danced and choreographed by the GALLERY DANCERS, and an avante-garde piece recorded by the FROG TROUPE and Pamela Gray for the new arts programme on 2YA. He performs with ERA and produces environmental orchestras.

The above artists are available for engagements. Contact Autumn '79 office - phone 850.241.



CONFIDENTIAL

WELLINGTON COMMUNITY
ARTS COUNCIL

P.O. BOX 2704
WELLINGTON

Mr Peter Rule
The Executive Officer
Central Regional Arts Council
P.O.Box 6040 Te Aro
Wellington

16 March 1979

Dear Peter,

The Wellington Community Arts Council wishes to thank your Council for its support of our proposal to continue a cultural programme in Wellington following "Summer '79". The programme has been approved by the Department of Labour under the Temporary Employment Programme, and some 25 artists have been employed. These include actors, dancers, musicians, puppeteers, composers and a photographer. The programme has its headquarters at 335 Willis Street, which the City Council has made available at a rental of \$15 per week. The phone number of the headquarters is 850.242.

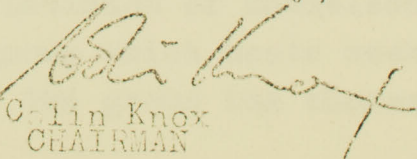
Mr Graeme Nesbitt has been appointed by WCAC to administer the programme as its organiser and coordinator of activities. Mr Colin Knox has been appointed to administer the programme on a day to day basis and Mr Glen Wiggs has been appointed as his deputy. The cooperation of Jim Booth of Q.E.II. and yourself in setting up the programme is greatly appreciated, and we look forward to working closely with you during the year.

Enclosed is an application for assistance to set up the programme. We would appreciate a grant of \$500 to purchase necessary stationery and office equipment, and to cover the first few week's rent, power and phone bills. If the Council is able to set aside a further \$500 to be called upon if required it would also be appreciated.

An application for assistance in the purchase of materials and hireage charges has been made to Recreation and Sport and support of this application would be appreciated. A great deal of sponsorship is expected and the scope of the programme will depend on the extent of the sponsorship.

I am sure that the programme will be most successful.
Thank you for your support.

Yours sincerely,


Colin Knox
CHAIRMAN

COMMUNITY WEEKENDS

At its meeting on Wednesday 18th April the Wellington City Council gave its approval for a comprehensive recreation programme to be conducted in the city. The programme, COMMUNITY WEEKEND, proposes to involve Wellingtonians, particularly families, in local recreational events as an alternative to weekend motoring.

A budget was submitted to the Ministry of Sport and Recreation, and the Minister, Mr. Highet announced a grant of \$15,000 for the programme. "I am impressed with the level of co-operation that exists between your council and the Wellington Community Arts Council, and recognise the importance of this being extended to individual groups."

The Wellington Community Arts Council presently employs 35 artists and officers under the Labour Departments Temporary Employment Programme. The artists are paid wages to participate in a wide ranging programme and to seek full time work prospects. It is understood that many of the artists will be able to find full time employment by the development of audiences and engagements. The Labour Departments subsidy is reviewed every three months and depends on the success of the scheme in precipitating employment opportunities.

The Parks and Recreation Dept is organising the COMMUNITY WEEKEND programme and has a fulltime staff willing to help plan activities.

The W.C.A.C. artists are happy to consider invitations and requests to perform; take workshops, classes and seminars. A detailed list of activities available may be obtained from the Arts Centre 335 Willis St, ph 850-242, 850-241.

The first COMMUNITY WEEKEND will be in Brooklyn, Fri 27 - Sat 28 July.

A number of meetings with community groups, recreation staff and artists have already taken place and activities are underway.

Aileen Davidson of Chameleon has been working with an afterschool drama group which meets weekly on Thursdays at the Brooklyn Community Centre. The group has chosen to experiment with imaginary animals.

They are preparing costumes, masks and scripts for a performance at the Community Centre, 2:30 Sat 28th July.

On the preceding weekend (20-22 July) the Brooklyn Drama Society will be hosting a workshop on Commedia del Arte for adults.

Commedia del Arte existed in Italy during the sixteenth and seventeenth centuries. It was a most vivid and exciting form of theatre using masks, grotesque and exaggerated characters, acrobatics, singing, dancing, colourful costumes and ribald humour. On Friday evening John Bailey will give an introductory, illustrated talk about the Commedia at the Brooklyn Community Centre. All day Saturday and Sunday will be spent at St. Bernards School Hall learning to use the masks and re-enact the old characters, led by Murray Edmond and other members of Mask Theatre.

Dancer Lyne Pringle will be taking a class with the Childrens Learning Group on Monday 23rd and they may present an item the following Sat.

Members of the Frog Troupe will be working with pupils of Brooklyn School in puppet making sessions (4 x 2 hrs) and a puppet show will be presented on Sat 28.

On Friday 27 July at the Brooklyn Community Centre, 8pm, the Brooklyn Drama Society will host a variety show featuring C.A.C. artists. The evening will include two plays by Mask Theatre, songs from the works of Bertolt Brecht, a jazz dance item, the music of J.S. Bach, and a cup of tea. Adults \$2, senior citizens and children 50c. All proceeds will go to the Community Centre fund.

On Saturday 28th the activities begin with a jumble and produce sale at Brooklyn School, 9 - 11 am. There will be OPEN days at the Kindergarten (games, crayons, drawing, clay, from midday) and at the Scout Hall (pioneering display).

At noon in the Community Centre a community meal will commence. Everyone is invited, please bring a plate to share, soup and bread available. Exhibitions of art work from schools and local artists will be mounted, and from 1pm craft displays, table tennis, indoor games, St. Johns Ambulance display and meeting people will progress.

At 1pm the Gym club will give a display, then the Brooklyn school will present music items and a puppet show. The Brownies, Guides,

and afterschool drama group will entertain. Musician Peter Daly will be there, the Chameleon clowns, dancer Paul Jenden and at 3pm Captain Frootkakes Punch and Judy show.

It is hoped to end the evening with a family disco. A final programme will be published soon.

TEMPORARY EMPLOYMENT PROGRAMME

WELLINGTON "ARTISTS EMPLOYMENT SCHEME"

BACKGROUND

This scheme arose from two areas of need:

The large and continuing number of young people registering at the Employment Service for job assistance classifying themselves as either professional, semi professional or would be artists. These included actors dancers, writers and musicians, some with professional qualifications and experience, most without the ability to turn their interests to the types of jobs available.

It was virtually impossible to offer suitable employment to this general group and by October 1978 there were approximately 65 such people registered for job assistance. Various organisations had absorbed some individuals into TEP positions and one or two permanent jobs had been available annually through Broadcasting and Downstage.

The second area was highlighted during the one of the Student Community projects- "Summer 79" run by the Wellington City Council, National Art Gallery and Community Arts Council where the overwhelming response of the Wellington community to community arts indicated a need for an ongoing arts programme.

The Wellington Community Arts Council with the backing of the Central Regional Arts Council and WCC proposed a series of projects- the first being "Autumn 79" - which was submitted for a labour subsidy under TEP.

THE SCHEME

Autumn 79 was a three month cultural programme of performances, work - shops and classes in schools, community centres and city venues, a programme not normally part of the WCAC's programme of work. A further three month project "Community Weekends" has been approved since, and another one is currently under consideration.

Artists employed under the scheme are expected to work full time to develop a repertoire to perform and teach within the project to the extent where a good level of both skill and professionalism is maintained. Further projects are being devised as community needs arise and there are ongoing but temporary opportunities to develop levels of 'marketability' for their works which will eventually enable them to become fully independent of the programme.

As a control measure each artist's progress is assessed three monthly, where there are no moves to independence or where the required levels of skill and professionalism have not been reached the artist is not reemployed on the next project.

An old house has been rented from the City Council for rehearsal and storage centre which has become widely known as an open house Arts Centre.

ELIGIBILITY

EMPLOYER

The Wellington Community Arts Council as a local authority provides the employer structure and supervision and the administrative support via the QE II Arts Council. Although there is a central Government financial input the work under the programme is not eligible for any grant or subsidy.

PROJECT

All projects are finite, short term and qualify as being outside the employer's normal programme of work for the year. The projects are approved individually and artists who have satisfied the review and who have not found permanent work are individually re-employed on each new project. This ensures that no measure of permanence can be relied on.

ADMINISTRATION

CO-ORDINATION

The most important administrative aspect of the scheme is the project director or co-ordinator, employed as a supervisor for the duration of the scheme. With an administration assistant he is responsible to the Director of WCAC for organisation and supervision of the projects. He also acts as the liason point for the Employment Service providing reports, assisting with reviews and interviewing artists for the projects. He has a wide knowledge of arts administration and experience in the professional arts in Wellington. He also ensures wage records and overheads are expended and accounted for as required. The success of this programme as part of the Temporary Employment Programme is reliant on this co-ordinator.

REFERRAL

So far 87 artists have been referred to the programme by the Employment Service with 39 successful in gaining employment.

They may be referred at any stage of their registration with the ES, but only when it has been established that there is no unsubsidised work available and they are not employed until four weeks of registration.

Artists referred are initially interviewed by the co-ordinator who outlines the current (or proposed) project and indicates where the artist's individual talents may be used. They are then expected to return with a schedule of how they could individually contribute. Where this is acceptable to the project and according to project timing and labour allocation they are employed.

Where they are not employed they are referred back to the ES with an assessment from the co-ordinator as to their likely success at becoming independent as an artist. Most at this stage accept a recommendation that they seek alternative employment and are accordingly assisted by the ES.

REIMBURSEMENT CLAIMS

WAGES

Records are meticulously kept in dairies and wage books. The work is full time (40Hours per week) but most artists work longer and weekend hours. A house agreement, acceptable to the local Factory Inspectorate and various artists unions agrees on rates of pay, no overtime included, and days off in lieu when weekends are committed to project performances etc.

Because the artists are encouraged to become independent they do take private engagements the hours for which are deducted from the hours claimed for under TEP. When the hours "on TEP are consistently reduced in this way the artist leaves the scheme.

So far 7 artists have gained permanent employment or study grants as a result.

LABOUR RELATED OVERHEADS

Before any project begins the co-ordinator submits a list of such costs that are likely to be claimed for to the ES. An indication is then given in advance of what is eligible for reimbursement.

THE FUTURE

After six months of the scheme there are several important points to be considered in relation to the TE Programme.

The Community Arts Programme has certainly been successful to the extent where it now appears there is a need for a permanent core of artists to continue the work.

However this is beyond the nature of TEP and the WCAC recognise the need to establish permanent funding. Unfortunately the steps towards this involve Government grants which then makes the programme not eligible for TEP subsidy.

It also appears that it will take 9-12 months for some artists to develop an adequate repertoire and professional skills to become financially independent. Whether TEP should be used to this extent is currently being considered on an individual case basis.

There is some hope among those involved that there might eventually be some sort of funding available similar to the "Federal Project" - a Government funding of unemployed artists in the USA during the 1930s.

The Employment Service has found it to be a very worthwhile scheme so far likened to a further assessment and referral agency. It has also created a lot more private sector interest and subsequent jobs in this field than have been available before. However we propose to continue the scheme at least until the Student Community Service Programme begins and "rethink" from there.

Jane Elliott

20th August 1979.

11/8/79 "The Dominion"

Just getting to know you



THIS is what it's all about! Clyde Quay School infants Karen Lee Ngan and Melanie Pickens captured the spirit of things in a flash when they settled down to practise for today's Community Weekend being held at the school. Featuring many varieties of dancing, hobby sessions and other leisure pursuits, it is aimed at bringing the community toward the same kind of "togetherness" The Dominion camera captured on this occasion.

Trees loom large

Bird life mayoral address feature

By PAUL MORAN

IT WOULDN'T have been diplomatic to use the phrase "strictly for the birds" in Wellington yesterday.

Because birds — the feathered variety — grabbed a big share of the spotlight with the opening of Conservation Week.

It was "be kind to birds and trees" day, with the theme of "Species at Risk" focusing on native forests and the plight of wildlife inhabiting them.

The mayor, Mr Michael Fowler, who officially opened the week, told intrigued schoolchildren, sitting cross-legged in front of him on the Town Hall's foyer floor, amazing things about Wellington's historical link with the rarest of native birds, some now extinct.

Did they know "the native thrush", the huia and the kokako, along with other endangered and extinct names, once dwelt in Wellington. How many older folk would?

Hands

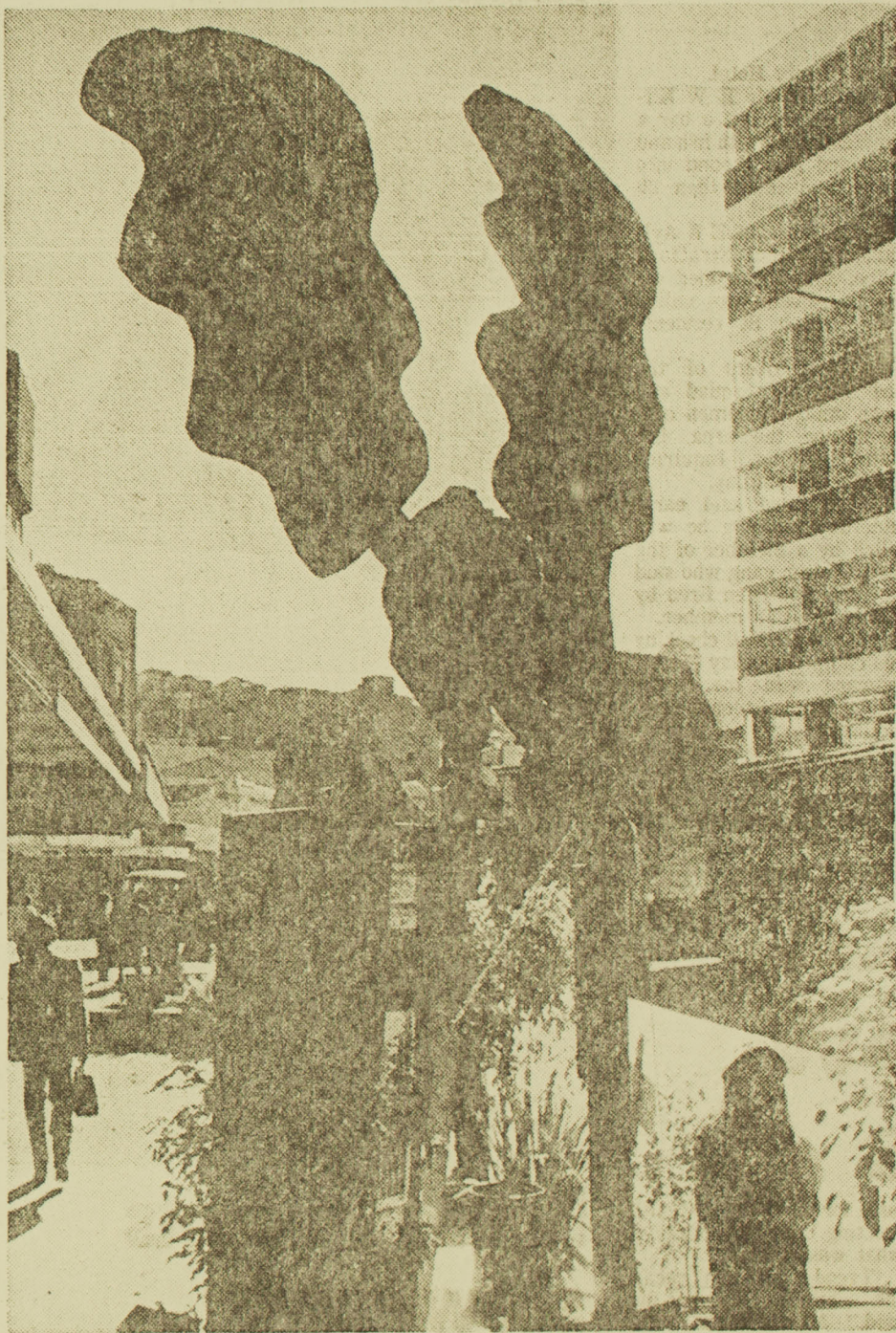
After those disclosures, Mr Fowler attempted to interest his audience in more contemporary wildlife: "Who's seen the seals here?" Up went a shower of hands.

"Good. And who's ever seen shellfish?" Hands up again.

Hopefully, Wellington's shellfish would begin to proliferate again with the city council's new sewage plant, he added.

Then it was back to the birds.

The Mask Theatre produced a mime, set futuristically in a museum in the 21st century where a dust-coated attendant lectures on the native species that have long since died out.



CINDY Van Der Krost, of the Native Forests Action Council, and the Conservation Week display in Manners Mall.

Actors in coloured bird masks prance about on the foyer floor gesturing and fainting to the jangle of urgent musical notes.

The mime was organised by the Zonta Club of Wellington and it will do the rounds of schools during the coming week.

Later, in Manners Street, Mr Bill Rainey chats with passers-by who stop at his

forest display stand. He hands out pamphlets and smiles. Tells them how they can file submissions — closing date only two weeks away — on the Forest Service's Whirinaki management proposals.

He is one of several Native Forests Action Council members manning forest display stands in the central city.

"Whirinaki is the biggest and finest remaining stand of mixed podocarp forest in the world," he says with gusto.

And members of the Soil Association made sure they beamed home their message. They paraded round Cuba Mall carrying placards telling the public that they must recycle cardboard boxes and save trees.

Family weekend scheme

ON APRIL 18, the Wellington City Council gave its approval for a comprehensive recreation programme to be conducted in the city. The programme is called, "Community Weekend" and hopes to involve Wellingtonians, especially families, in local recreation events as an alternative to weekend motoring.

A grant of \$15,000 was given to the programme.

The Wellington Community Arts Council presently employs 35 artists and officers under the Labour Department's temporary employment scheme. The artists are paid to participate in the programme which hopefully will enable them to find full-time employment by developing audiences and engagements.

The WCAC artists are happy to consider invitations and requests to perform, and conduct

workshops, classes and seminars.

The first Community Weekend will be in Brooklyn this Friday and Saturday. Tonight the Brooklyn Drama Society will host a variety of shows featuring the artists.

Two plays by Mask Theatre will be performed along with songs from the works of Bertolt Brecht, a jazz dance item, and the music of J S Bach. Saturday's activities include a jumble sale, and a open day at the Kindergarten and the Scout Hall respectively.

At noon in the Community Centre, a community meal will take place. While eating, visitors can view an exhibition of art works from schools and local artists.

Other items include a gymnastic display, a puppet show, the Brownies and Guides after school drama group, the Chameleon clowns and a Punch and Judy show. It is hoped that the day's activities will be rounded off by a family disco in the evening. For Brooklynites it will be a day packed with activities.

Weekend fun at Brooklyn

This weekend is community weekend in the suburb of Brooklyn. Organised by local residents with the help of the Wellington Community Arts Council and the Parks and Recreation department, the weekend is designed to bring everyone together for fun and entertainment.

Community weekend is the first major one of its kind, and others along the same lines are being organised for other city suburbs.

It starts with a jumble and produce sale on Saturday morning, with a community meal at noon at the centre in Harrison Street. This will consist of family plates to share, and soup and sandwiches which can be bought for 50 cents. Soft drinks and popcorn will also be available.

In the afternoon there will be various displays and entertainment by schools and groups from Brooklyn. These include a gym club display by Brooklyn School pupils and displays by the children's learning group, the Guides and Brownies, and the Dramatic Club.

Demonstrations will be by the Care and Craft, the

St John Ambulance and the local table tennis club.

There will also be dancers, musicians, a Punch and Judy show and clowns — all performed by Community Arts Council artists.

For the adults there

will be a variety show at the Brooklyn Community Centre tomorrow night featuring dance, two plays by Mask Theatre, a Bach violin recital and some songs from the works of Bertolt Brecht.

The evening will be hosted by the Brooklyn Players and all proceeds will go to the Community Centre fund.

Everyone is welcome to go along and join in the fun.

BROOKLYN RESIDENTS COMMUNITY WEEKEND

Programme 27th-28th July
Friday 27th: 8pm COMMUNITY CENTRE
VARIETY SHOW

Featuring: • Plays by Mask Theatre
• Violin Recital of Bach
• Dance
• Comedy
• Songs of Bertolt Brecht

Adults \$2, Senior Citizens 50c : Hosted by the Brooklyn Players.

**SATURDAY, 28TH July,
BROOKLYN SCHOOL**

9am Jumble and Produce Sale

COMMUNITY CENTRE

Noon: COMMUNITY MEAL — Bring some food and share. Soup and sandwiches 50c.

1pm onwards, ENTERTAINMENT from

- Brooklyn School
- After School Drama Group
- Children's Learning Group
- Guides and Brownies
- Gym Club
- And others.

★ Clowns, Musicians, Dancers, Punch and Judy. ★

Plus OPEN DAYS, midday onwards at Kindergarten, Scout Hall.

.....
Thanks to WHITCOULLS and
WINSTONES

Recreational activities for weekend

THE WELLINGTON Community Arts Council's first "community weekend" will be held on Friday, July 27 and Saturday, July 28.

The council's co-ordinator (Ms Lindy Robertson) said the weekends aim at involving local people, particularly families, in recreational events as an alternative to weekend motoring.

The scheme has been approved by the Wellington City Council and the programme is being organised by their Parks and Recreation Department.

The Ministry of Sport and Recreation has made a \$15,000 grant towards it.

Entertainment at the "community weekends" will be provided by most of the 35 artists currently working for the arts council.

The first weekend is to be held in Brooklyn.

At 8pm on July 27 the Brooklyn Drama Society will host a variety show at the community centre in Harrision Street. This will include items from community arts council artists. A fee of \$2 (adult) and 50 cents (children, senior citizens) will be charged and proceeds will go to the community centre fund.

Activities on Saturday begin with a jumble sale at the Brooklyn School from 9-11am. There will be open days and displays at the kindergarten and scout hall.

Meal

A community meal will be held in the community centre from midday to 1pm, with local people bringing a plate to share.

There will be exhibitions of art work from schools and local artists, craft displays, indoor games, clown performances.

The local gymnastics club will give a display at 1pm,

the Brooklyn School will give a music and puppet show (aided by the arts council's "Frog Troupe") at 1.15pm, a display will be given by the Brownies at 1.45pm and a children's learning group at 2pm.

Peter Daly will play the violin from 2.15pm to 2.30pm when there will be a performance by the Brooklyn Drama Group. The Guides will give a display at 2.45pm, followed by a Pink Panther dance (3pm) by Paul Jendon and a Punch and Judy Show.

A family disco will be held at the community centre at 7.30pm at \$1 a person

24/7/79 "Evening Post

7/7/79 "The Dominion"

Besser's leaving town

COMPOSER Jonathan Besser has a head humming with musical ideas. But after working in Wellington for two years he has detected notes of cultural dissonance and plans to pack bags and quietly exit north.

Wellington, he says, is self-sufficient. "I've tried to make waves ever since I got here and now that the waves are acceptable, I'm becoming acceptable and being drawn into this self-sufficiency."

Whatever the elusive reasons for the city's cultural conservatism and smug parochialism, it all adds up to tough going and little feedback for a creative mind.

Born in New York in 1949, Besser emigrated to New Zealand "on whim" in 1972. He returned to America to complete his studies in musical composition at Mannes College of Music, New

By **DEBBY TAIT**

York. He returned to settle in Dunedin in 1975.

After 18 months directing television's "Play School", he moved to Wellington to pursue his music and, within weeks, persuaded the National Orchestra to play an original composition for oboe and three strings.

"But what I thought would be the highlight of my life turned out to be a totally disappointing experience."

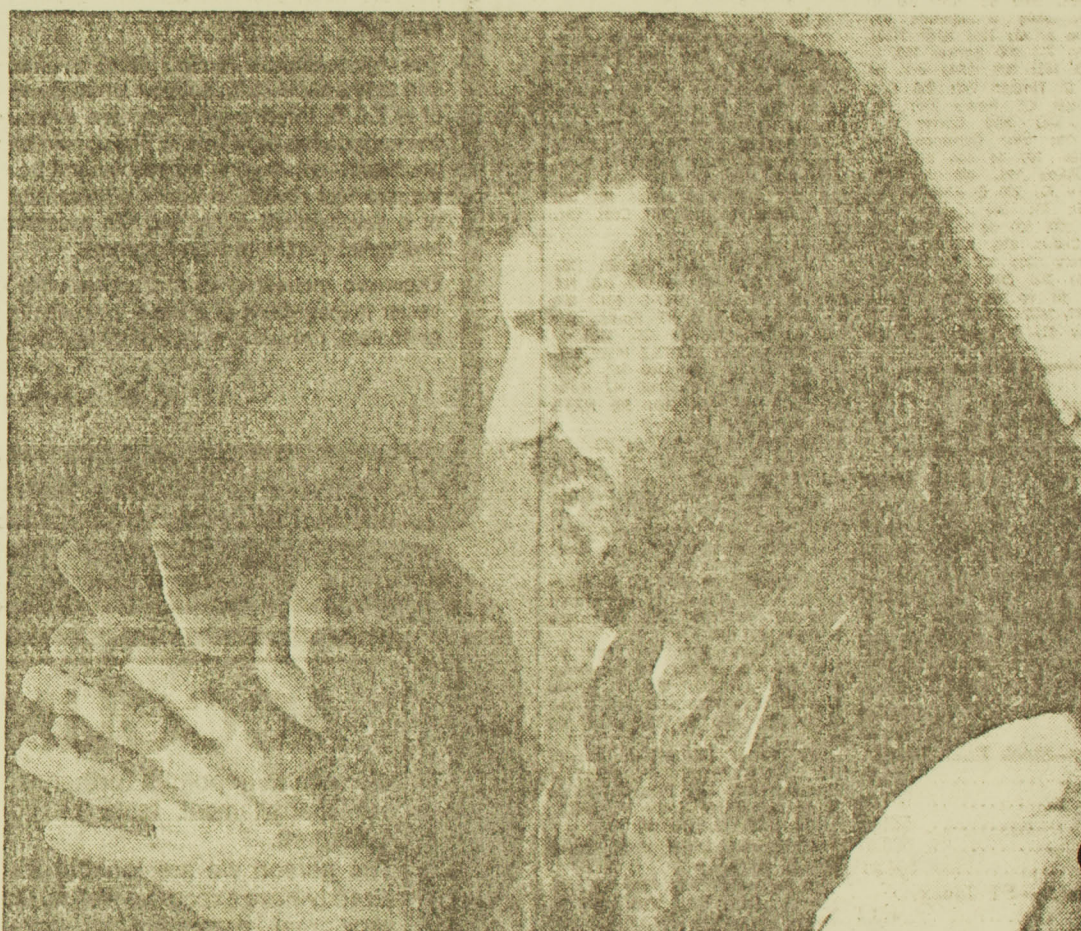
Composers, he says, fantasize about getting professional musicians to play their music. But professionals are often only highly-trained and fat-salaried technicians, unprepared to take or use any creative initiative.

Pushing the disillusionment aside, Besser began a search for musicians who were willing to improvise and wanted to play innovative new music.

He formed an experimental music club at Wellington Polytechnic which led to a three-night mixed-media performance — "A Phenomenon of Short Duration" — at the opera house.

Using dancers, actors and musicians the show set out to break down professional relationships. The dancers, for instance, made sounds and the musicians moved with their instruments — an eradication of the conventional choreographer-musician-dancer roles.

At the beginning of this year, Besser



JONATHAN BESSER . . . off to make waves in Northland

Cultural dissonance provokes exit plans

the "House of Sound" — an old Wellington billiards parlour renovated by the group.

The six-week project was an invitation to the public to explore sounds through junk sculpture, scaffolding containing a series of car horns or, in short instruments or objects which when tapped, activated or played produced a note or a sound.

"For me, it was the first truly collective group I ever worked in. Being a composer, you find yourself in a position of leadership and conversely people want you — musicians are often passive people — to tell them what to do."

The "House of Sound" produced an

through improvisation. But relying on word of mouth, attendance was minimal and media coverage concentrated on its appeal for children when it was aimed very much at adults, Besser said.

More recently, working on the Autumn 79 programme, he composed "Omnes" — a voice-cello-dance piece performed at the National Art Gallery.

The programme gave him the creative and financial freedom to work with people willing to improvise and eager to explore interdisciplinary art forms.

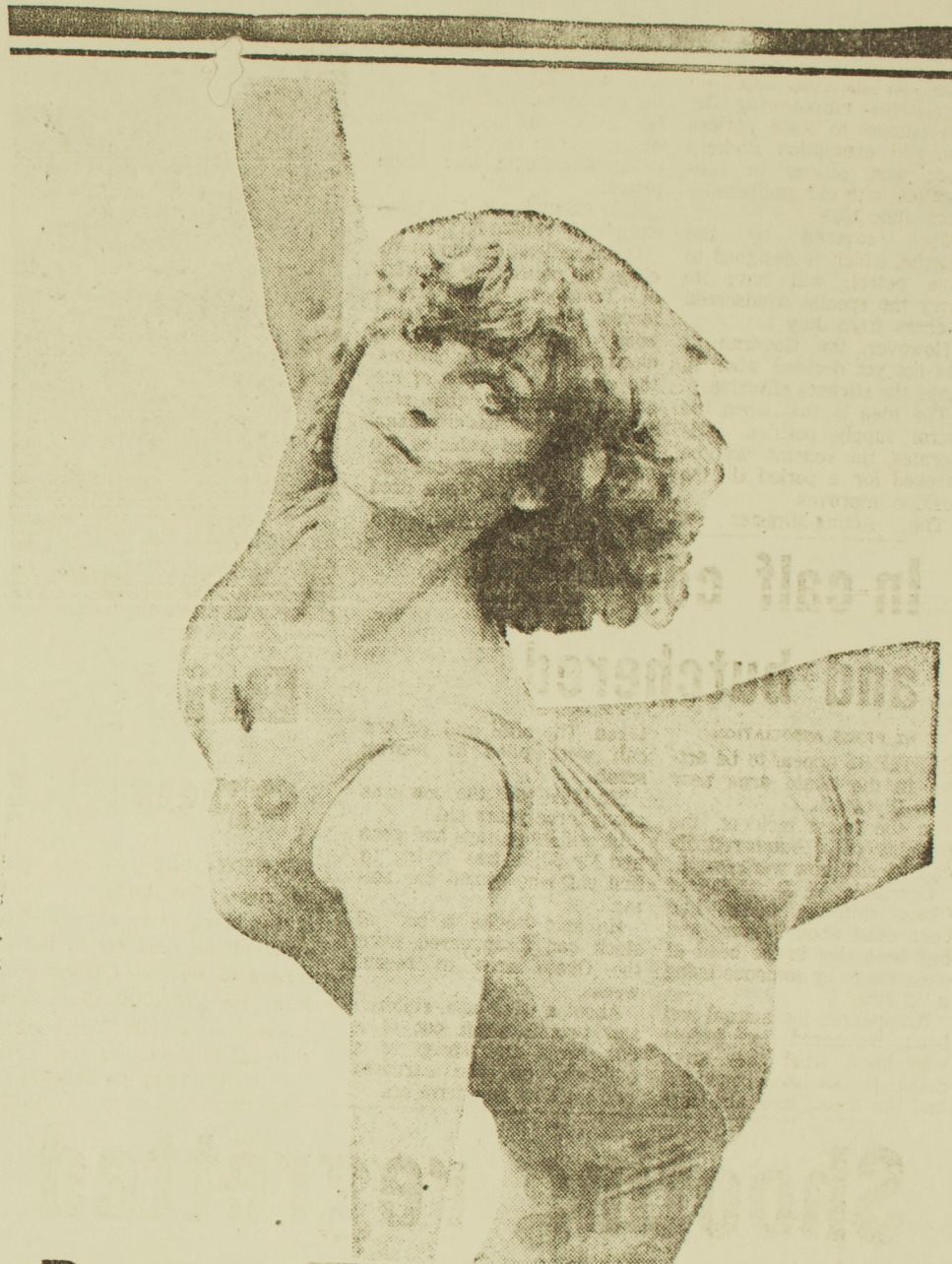
His last contribution to the capital's cultural scene will be the musical score

will have its world premiere at the Wellington film festival on July 19.

Then he's off to a milder climate and slower pace of life in rural Northland. City people cut off to sounds Besser says. But rural people have sensitive hearing and are aware of all sorts of noises — creeks, trees and birds.

He wants to explore the "Maori" in himself and put it into his music. Elusive qualities inspired by the countryside, such as spontaneity, spaciousness and warmth.

It's all very idealistic he admits. But perhaps there lies the secret of creativity — to seize on an idea and systematically set out to make a reality. It matters little anyway because



Dancers earn their keep

COMMUNITY artists in Wellington are out to earn their keep.

Some of the artists employed by the Labour Department and the Community Arts Council to entertain the Wellington public free over the last few months will be asking \$2.50 a head for entrance to a show they are putting on at the end of this week.

The show is the first attempt by dancer Debbie Groves and the theatre group Chameleon to work professionally.

The aim of the community arts programme was to get the artists to a point of being self-supporting.

The show will be held in the Karori Community Hall from May 24 to 26, at 8pm.

It is the first evening performance the Autumn for

22/ 5/79
Dominion

Keskidee here through aroha

A NUMBER of gangs and maraes around Wellington have formed a collective and are organising a visit to Wellington over Queen's Birthday Weekend by a London-based alternative theatre and music group.

The 18 actors and musicians from the group, Keskidee now touring New Zealand, have been helped by a \$14,000 grant from the Queen Elizabeth II Arts Council, under the cultural exchange programme. The Department of Internal Affairs has underwritten \$20,000 of the tour.

Organisers in Wellington include members of the Black Power gang, Te Aroha Marae and Shantytown Marae in Porirua.

They have called themselves the Keskidee Aroha Collective and are being helped with some of the organising by the Wellington Community Arts Council.

The group arrives on June 1 and leaves about June 5, and will be staying at Shantytown centres in Porirua.

Activities over the weekend will include discussions with alternative groups, the public and the Press. They will give workshops, concerts and plays, plus shows at Wi Tako Prison and Arohata Borstal.

Keskidee arrived in Auckland on May 12 and have visited a North Auckland marae and alternative communities.

They believe that by artistically illustrating the problems of minority groups they will improve race relations, heighten community awareness and foster the emergence of local talent.

Keskidee specialise in traditional and contemporary black art-forms, and have a four-piece reggae band.

Keskidee (a Caribbean bird) leave New Zealand about June 12.

Tomfoolery earns grant

A BUNCH of "fools" has got a grant from the Ministry of Sport and Recreation youth initiatives fund.

Wellington's Chameleon Theatre Group who specialise in mime, mask work, clowning and general tomfoolery will be able to buy a van with the \$5000 grant.

The ministry decided the group's work in schools, prisons, parks and streets was worth encouraging.

Chameleon's four performers and technical director can now take their work to the suburbs.

19/5/79 "Dominion"

Rain boosts fun schemes

LOW temperatures and rain plagued the May school holidays in Wellington.

The minimum temperature in the period was four degrees celsius and there was only one day when no rain fell.

As a result many holiday activities run by local bodies and community groups were inundated by children wishing to take part.

In Lower Hutt community activities co-ordinator Jose Reyners said she had been getting "anything up to 100

gramme and most activities were inside so we were kept pretty busy and many children came back day after day.

"The one day we had our bike day it didn't rain so we were very lucky," she said.

Those attending the activities were mostly eight to 10 year olds though five to 12 year olds had been catered for.

And Wellington's Autumn 79 organiser Mr Graham Nesbitt said turnout to the

2/5/79 "Evening Post"

1/5/79 "Evening Post"

Wide variety attained in three plays

Chameleon and Omnes performed to a small turnout of theatre-goers last night — and from the seating arrangements, that's obviously what they expected.

The three ambitious and superb performances they staged deserved a packed house, but the weather beat them.

The first play, "Leonard and Virginia" was compiled by the members of Chameleon. They chose their name to convey their flexibility in theatre styles and they certainly changed colours last night.

Minus the familiar white make-up and the fooling, they performed a serious play. It was a historical one about the "Bloomsbury Group" — a collection of individual writers and intellectuals who lived in an area of Bloomsbury, London, around the late 1800s.

The play centred around the personalities of the group, concentrating on Leonard Woolf who later marries Virginia. Each character was described by his friend.

Four actors performed the 45-minute play — John Bailey, Ray Calcutt, Aileen Davidson and Timothy Hyde. The set consisted of nothing but bare essentials. The costumes added little colour, so the burden of giving colour and changing colour rested solely with the actors.

True to their name, the able actors pulled it off.

After a 20-minute interval in which free coffee was served Omnes performed their show.

Their dance and music performance consisted of two chairs, two women dressed in long white gowns, and one cellist-cum-soprano Pamela Gray was cellist, singer and the other half of the dancing duo.

Debbie Groves was the

dancer. To the sounds of eerie chords and a sepulchral type of singing, Debbie squirmed, writhed and contorted into all types of positions as the music and intonations changed.

The dance was choreographed by Paul Jenden and composed by Jonathan Besser. Mr Besser composed the music specially for the singer, who could combine her talents as performing cellist and soprano in a unique way.

The last play "Cuba St, Capers or Crossed But Not Lost," also performed by Chameleon, brought out their great versatility.

Called a "modern melodrama" in the programme, it was an extremely funny take-off of some of the stereotyped characters found in today's society.

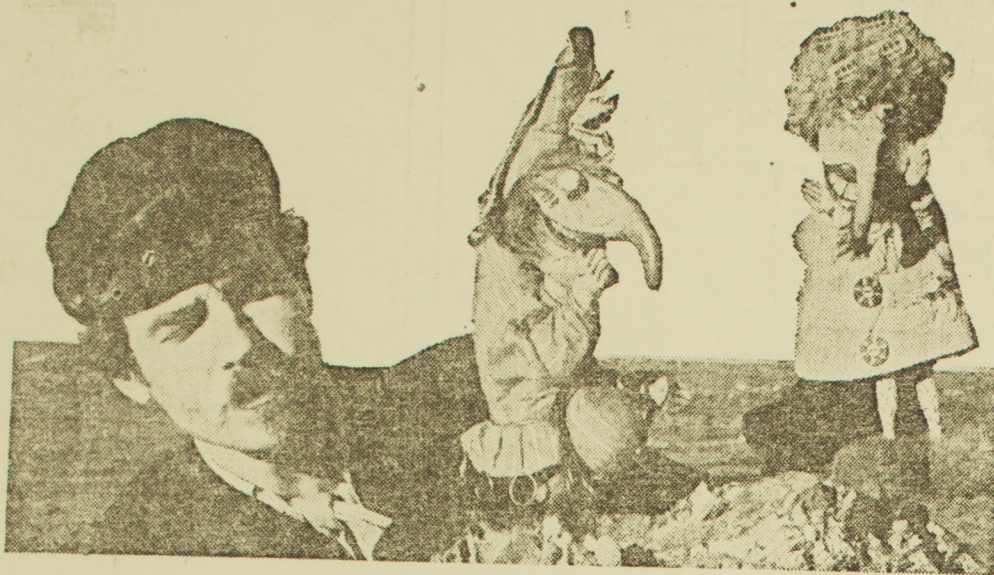
The self-sacrificing housewife, the noble father who jumps when his country calls, but keeps his head buried in the paper when wifey calls, the generous landlord with his eye on wifey and the poor little son — they're all there.

Chameleon present their own solution to the problem in the short half hour play. Compared to the sparse sets in the past two acts, this set was filled with gimmicks, from a gigantic teapot to a newspaper with two little hands painted on either side, and a hole through which father could put his teacup.

Both groups are involved in the Autumn '79 work scheme run by the Wellington Arts Council to give out-of-work artists employment. This season is their first attempt at moving into self-employment.

There will be two more performances, at the Karori Community Hall tonight (May 26), at 8pm and Saturday night. — by Meena David.

The sadistic hooknosed, hunchback arch-villain returns



GARTH FROST with Punch and Judy at the beach.

Punch and Judy

SO far this morning I have killed my wife, thrown the baby out the window, smashed in the skull of the doctor, beaten a poor little dog senseless and parked on a yellow line, the hero boasts.

Recognised that time-honoured and infamous line? After gleeful delivery the most vicious, sadistic and inscrutable arch-villain in the history of English theatre — the hooknosed, hunchbacked, pot bellied, cod-pieced Mr Punch, begins with gay abandon to beat his next victim, an astonished policeman, unconscious.

The ancient art of Punch and his downtrodden wife Judy, first performed in England in 1662, has been revived by Wellington puppeteer Garth Frost, who is employed on the Autumn 79 special work scheme.

The one-man virtuoso show, complete with a gaily painted, surreal three metre high fairground booth, has been performing round the city as part of the May holiday programme, which involves all 23 of the Autumn 79 artists.

The three-month scheme, run by the Wellington Community Arts Council and supported by the Labour Department, aims to give previously unemployed artists financial stability while they establish themselves and

By DEBBIE TAIT

simultaneously provide the community with a lively cultural programme.

Though Mr Punch's legal crimes are many — matricide, infanticide, adultery, double murder — his social crimes almost innumerable — arrogance, vulgarity, violence, lust and macho — he is the archetypal anti-hero of comedian, who for centuries has alternatively intrigued, amused or outraged world-wide audiences.

Frost, alias Captain Frootkake, believes the "anti-social" aspects in his show, which was scripted after careful study of earlier versions, are acceptable because of the "honesty" and direct approach.

He sees television violence far more harmful for children. People were often shot but there was no blood and victims died an easy and

painless death, which gave a false sense of reality, he said.

"Children can accept far more than adults give them credit for," Frost said. But a group of irate parents recently disagreed. They wrote a letter to a suburban newspaper complaining about the "distasteful" show.

Frost developed an interest in puppets after acting professionally for seven years. Frustrated and disillusioned with theatrical bureaucracy, he spent two years researching, designing, making and experimenting with his 10 miniature actors: Punch, Judy, Toby the dog, Sergeant Rodd, Joey the Clown, Doctor Fraud, baby, hangman, a crocodile and Molly — Punch's Maori girlfriend.

His puppets had their first public exposure at a children's story hour in a Wellington hotel. After that success he began a series of Punch and Judy performances in parks during the summer, which led to full-time employment of the autumn scheme.

Early shows were quite exhausting. Forty five minutes of dialogue, songs and action plus the manipulation of heavy baked papier mache puppets took a lot of energy and concentration, Captain Frootkake said.

But he enjoys the challenge of working in a

multi-medium milieu. Apart from the obvious skills of voice and manual dexterity which brings the puppets to life, the craft aspect of puppetry includes set design and construction, sculpting, painting, collage and the making and maintenance of costumes and props.

Spurred on by the rarity of Punch and Judy operators, Frost plans to spend next summer performing in popular North Island holiday resorts.

He also hopes to broaden his Punch and Judy repertoire to include a show on Punch's adventures in outer space and a spoof on a family holiday at the beach.

He is exploring the use of shadow puppets in a "two-dimensional show specifically for adults". Performed behind a piece of illuminated perspex, the hinged cardboard cutouts will include the talents of other artists on the programme — a composer, a musician and several puppeteers from Frog theatre.

Through the expressive hands and mind of Garth Frost, Punch and Judy — which has outlasted Agatha Christie's Mousetrap by hundreds of years and millions of performances — has been brought to traditionally irreverent life in antipodean soil.

Strident voice joins regional arts council

A STRIDENT voice recently joined the Central Regional Arts Council.

That's how Wellington City Council deputy town clerk Colin Knox describes himself.

"I've long been a strident advocate of bringing the arts down to earth. That doesn't mean a diminution of quality, but an association with

people and community activities."

He hopes to push this by adding his voice to the Central Regional Arts Council chorus.

Mr Knox has been chairman and secretary of the Wellington Community Arts Council, and heavily involved in community arts since the

Governor-General's three-tiered arts commission in 1975.

He got behind the city council's Summer programme by co-ordinating temporary employment programme workers with the city council's parks department outdoor activities.

Mr Knox says he is specially pleased to be in two camps, local government and arts administration.

Co-operation between the two produces the most effective, comprehensive arts activities.

He says the Summer and Autumn '79 programmes proved successful because artists understood administration difficulties.

His one gripe is limited finance. Arts councils can't be expected to support burgeoning community arts on a shoestring, he says.

The most the council had ever given to a single project was \$12,000.

Last year it had \$25,000 at its disposal for an area roughly from Gisborne to Nelson. Mr Knox says that is not enough to do the job and funding from different sources should be co-ordinated.

23/5/79 "Dominion"

Autumn '79 at Karori

The Wellington Community Arts Council's "Autumn '79" team will give their first evening performances in the community from tonight to May 26.

The venue is Karori Community Hall and the programme will start each night at 8 o'clock.

Chameleon Theatre Group will present two of their plays — "Cuba Street Capers", a modern melodrama, and "Leonard and Virginia", about the personalities of Leonard and Virginia Woolf and their friends.

Debbie Groves will perform a dance called "Omnes" to a musical piece called "Duet" composed by Jonathan Gray.

24/5/79

"Evening Post"

26/5/79



Artists from the Wellington Community Arts Council Autumn '79 programme will be a feature of the opening of the Manners Mall on Monday. Above: Clowns from

'Risky' work needs recognition

By DEBBY TAIT

IF THE number of groups involved in the performing arts is anything to go by, Wellington's cultural scene is flourishing.

Yet the accent rests on quantity rather than diversity and there is little choice beyond the more stolidly conservative and financially "safe" theatrical fare.

Economically there is justification. Because of New Zealand's isolation, "risky" experimental works staged by "fringe" groups on meagre budgets pass unnoticed for lack of publicity or fall foul of critics on grounds of specialist appeal.

But singer-cellist Pamela Gray and dancer Debbie Groves, performing at the National Art Gallery, during recent weekends, have shown that experimental works reflecting a European influence have an avid and appreciative Wellington audience.

The unique voice-cello-dance piece — the fusion of four minds: composer Jonathan Besser, choreographer Paul Jenden, modern dancer Debbie Groves and musician Pamela Gray — borders on abstraction but it has both clarity and comprehensibility.

The four are employed on the Autumn 79 programme. The special work scheme, run by the Wellington Community Arts Council and supported by the Labour Department,

aims to give previously jobless artists a chance to establish a polished repertoire and simultaneously provides the community with a lively cultural programme.

"Omnes" or "All or Everything", which depicts the meeting and subsequent interplay between a musician and dancers' egos, was created through opportunities the scheme gives artists to collaborate and use each others' expertise and talents.

"Free from financial distractions artists are able to devote their time to intensive rehearsals and have a chance to meet and work with others involved in different areas of the arts," Gray said.

She has played cello for eight years, has taken professional voice training and works several other musical groups but "Omnes" provided the first chance to use both voice and cello in a single performance.

Gray worked with five others in a university-sponsored experimental music group Euphony as part of a summer work scheme. They set up the "House of Sound" in an old billiards parlour in Wellington and performed concerts every night for a week.

Debbie Groves was also employed on a summer work scheme as a member of the Gallery Dancers. The trio presented shows at the National Art Gallery and — along with other Summer 79 artists — performed in city and suburban parks.

She graduated from the National School of Ballet in 1975 and spent three years working and touring with Impulse — the first professional modern dance company in the country.

But ironically both women, who hold a high degree of expertise in their respective disciplines, have reached artistic plateau.

Groves has been awarded a Queen Elizabeth II Arts Council study grant and leaves New Zealand shortly to work briefly in America and attend the London School of Contemporary Dance.

And Gray sees overseas study inevitable but has at present no specific departure date.

She says New Zealand lacks critical facilities. "There is no one who is capable, who has gone far enough to pull us up."



"OMNES" . . . fusion of four minds

30/5/79 "Dominion"



KARORI youngsters Emma Duncan [1], and Rowan Brown enjoy a "puppet game" with Michael Mulheron and Sally Zwartz from The Frog Troupe.

OC87

AT Karori West School [below], youngsters attending the school holiday programme rehearse for an afternoon puppet show. From left: Mathew and Anna Parsons, Joanne Sharples, Philippa and Bridget Lowe, Tina Matthews from The Frog Troupe and Tina Jones.

OC88



Our City"
June

THIS rambling old Willis Street house was made available by the Wellington City Corporation for use as the Autumn '79 headquarters, and to provide artists with working and rehearsal areas.

OC85



DURING the May holiday programme Peter Chester [1], from The Frog Troupe, helps Jonathan Whall and Jonathan Carr with their puppet making at Karori West School.

—OC86

2/6/79 "Evening Post"

Arts council venture pays off

This week marks the end of the Wellington Community Arts Council's "Autumn '79" programme in which 23 artists, employed under the Labour Department's Temporary Employment Scheme have been working and performing at various venues around the city.

The programmes culminated with artists taking part in the highly successful regional arts council jamboree at Pahiatua and in their first-ever appearance as a complete group in the Wairarapa last Sunday.

This three-hour non-stop helter-skelter of clowns, puppets, musicians, actors, dancers and a composer was

a good opportunity to review the success of the programme as a whole and the respective achievements of the artists taking part.

That "Autumn '79" has been enormously successful, both in terms of 23 artists developing their skills and repertoires and in that of community response and involvement, is undeniable. The value of such projects as an enriching factor in family and community life, particularly in these days of restricted travel, has been established.

What of the artists, who it is hoped, with the assistance of the programme will be in the process of becoming self-supporting as practitioners of their various art-forms? They have, with-

out exception, certainly become accomplished. Garth Frost's one-man Punch and Judy is a rare virtuoso piece of solo performance, Chameleon are superb clowns and serious actors who have developed the largest repertoire of any group on the scheme. Their "Leonard and Virginia" is a study of Virginia Woolf and their melodrama "Crossed but not Lost" an amusing study of contemporary attitudes.

Mask Theatre's seven-strong troupe also have achieved a high standard in the complex arts of mime and mask-making and playing. They are a young troupe working under Murray Edmond who himself worked with the original Theatre

Action group under Frances Batten. They work hard at their rigorous discipline and by continued concentration on the basics of their craft, particularly movement and voice production, they have the potential to become a potent force in New Zealand theatre. Their work, in a workshop situation, also has considerable community application.

Professional engagements are likely to become more frequent for these groups in the near future as they have for dancer and choreographer Paul Jenden. His fellow-members of the Gallery Dancers, Jenny de Lyon and Debbie Groves are both leaving for study overseas.

The scheme has enabled

athon Besser to work full-time writing music and his piece "Omnes", performed by cellist and soprano Pamela Gray, choreographed by Paul Jenden and danced by Debbie Groves is an original and arresting work.

The Frog Puppet Troupe, also very young, have developed in the space of a very short time, from rank beginners to convincing puppet manipulators. Voice production would not go amiss here also. They will need it as their repertoire and range develop.

Where to from here? "Autumn '79" director Graeme Nesbitt, while paying tribute to the

vision of the various people at the National Gallery, Wellington City Council, Wellington Community Arts Council and the Labour Department would like to see the scheme extended in other communities throughout the country. That it works he has proved conclusively.

The last word should perhaps be left to Nesbitt: "Sure it's taxpayers' money" he says, "but what they are putting back into the community in terms of active participation, involvement and responsibility is far better than sitting around disenchanted, unproductively collecting the dole".

Autumn '79 - a unique community programme

AUTUMN '79—a work scheme unique to the Southern Hemisphere — launched a community holiday programme in the Wellington suburbs and inner city venues last month.

Run by the Wellington Community Arts Council and supported by the Labour Department's Temporary Employment Programme, the three-month scheme is designed to give employment to out-of-work artists, while providing the community with a lively cultural programme.

The May holiday programme, featuring some 25 actors, dancers, puppeteers, variety artists and musicians, was organised by the National Art Gallery, the Wellington City Council Community Service and other community groups.

The Director of Autumn '79, Mr Graeme Nesbitt, said it was hoped to continue throughout the winter months.

The programme would consist of a series of community weekends at various suburban locations, run jointly by the Wellington Community Arts Council and the Town Clerk's and Parks and Recreation Departments.

These community weekends would combine a number of activities such as plays, workshops, participation events and items from local and amateur groups, Mr Nesbitt said.



AMANDA [1] and Sarah Brown and Rebecca Wedge, receive instruction in mask-making from Paul Wilson [Mask Theatre], at Khandallah School.—OC89

MELINDA Hatherly [pictured below, right], from Wellington's Mask Theatre, helped Gillian [1] and Catherine Manning, Prudence Grainger and Georgina Wedge to make these colourful masks and costumes during the Khandallah School holiday programme.

OC90



Chameleon's shows full of interest

By Helen Brown

Chameleon proved itself a young professional group of vitality at a recent performance at Karori Community Hall.

It undertook an interesting and ambitious experiment in presenting "Leonard and Virginia" — the group's own interpretation of Leonard and Virginia Woolf and the Bloomsbury set of the turn of the century.

Chameleon had obviously become swept up with genuine enthusiasm for personalities — complete with eccentricities — of the period. Occasionally it was impossible to avoid sharing their fascination.

At other times I was left wondering about its relevance to New Zealand today — despite John Bailey's summing up about rebellious youth identifying with that set.

It was, however, a commendable, heavily-researched piece.

There were some excellent performances, particularly from Timothy Hyde as

Leonard Woolf and John Bailey as Lytton Strachey. Ray Calcutt as Saxon Sydney Turner sometimes spoke too quickly and without enough enunciation to be understood.

Aileen Davidson made a good fist of the formidable task of portraying Virginia Woolf. But somehow the intricacies did not come across. It was hard to imagine she really was capable of hearing voices and drowning herself.

Chameleon's second play, "Cuba Street Capers", continually presented opportunities for outstanding wit or social comment. Situations built and I kept bracing myself for the clobber. It never came.

This group has so much to offer — enthusiasm, freshness, discipline and talent. Perhaps it should concentrate on children's drama — a difficult and desolate field in Wellington at the moment. It is, however, an area where Chameleon excels.

Sliced between the two plays was an intriguing dance and music performance. Pamela Gray sang and played the cello at the same time.

Jonathan Besser's music was extremely difficult and Ms Gray mastered it. The result was eerie and sometimes exceptionally beautiful.

Her performance was so complete it hardly needed a dancer as well. It would, perhaps, have been different if performers were not on the same level as the audience. Debbie Groves was a well drilled and interesting dancer.

5/6/79 "Karori News"

Wellington Arts Council plans for other centres

FOLLOWING the success of the Wellington Community Arts Council's Summer '79 and Autumn '79 programmes, a number of similar schemes are being set up in other centres.

The council's programme director (Mr Graeme Nesbitt) said at the weekend that artist employment schemes were under way in North Auckland, Auckland, Nelson, Christchurch and Levin.

He said Wellington's scheme, which employs over 30 artists on a temporary basis, had been "very successful" and widely accepted by the public.

Mr Nesbitt said the council's team of artists would be visiting and entertaining at small

rural centres all over the country during the next three months.

They had received invitations from eight centres since other areas became aware of the activities they were initiating.

They hoped to spend much of their "visiting time" in smaller towns where people did not normally have the opportunity to enjoy puppet shows, Punch 'n' Judy shows, street and mask theatre, modern dancing and music.

Although the Autumn '79 programme finishes tomorrow the Department of Labour has agreed to extend the artists'

employment programme for another three months.

Mr Nesbitt said the council did not want to organise tours to small centres, but rather waited for invitations so as to not impose.

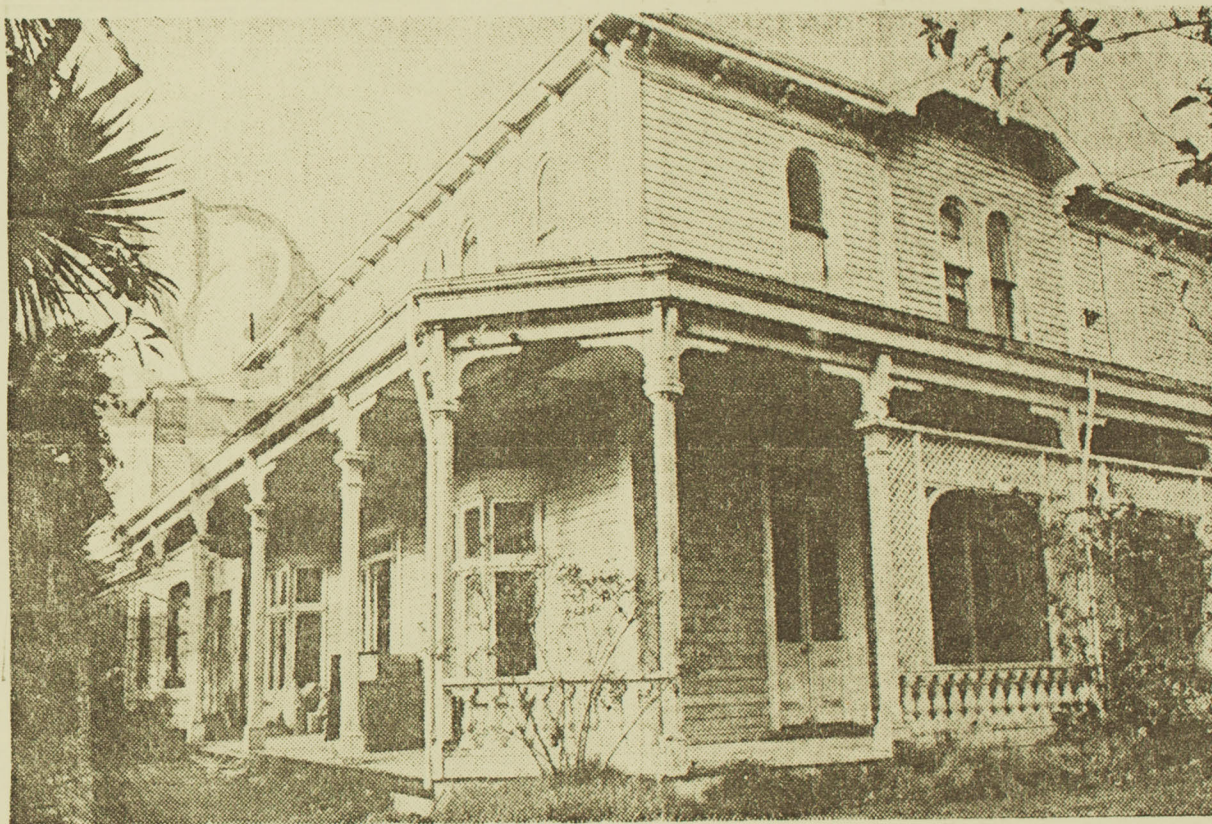
Already they had received about eight invitations. The Queen Elizabeth II Arts Council had reacted enthusiastically to the idea.

They will also be organising a number of activities in Wellington.

These will include "community weekends" which will be held in conjunction with the Wellington City Council's Community Services branch, and Parks Department.

5/6/79 "Evening Post"

FUTURE OF HOUSE POSTPONED BY COUNCIL



This 74-year-old house at 335 Willis Street is to be saved by the Wellington City Council for another two years at least, and will be partially restored.

The council's housing and urban renewal committee was to have discussed a report yesterday from the city planner (Mr Ken Clarke) outlining ways of disposing of the site.

Mr Clarke changed his mind on this at the last minute when he learned of a report by the city engineer (Mr Macdonald) recommending that the site be kept until future plans for Wellington's motorway were sorted out.

"Summer '79" was based at the house, next door to the Young Women's Christian Association (YWCA), and it is

now being used by the Queen Elizabeth II Arts Council and the council's parks department temporary workers. It is also the workshop for the city's fools — Chameleon.

A council architect looked at the old house and concluded it was "too good for demolition," Mr Clarke said.

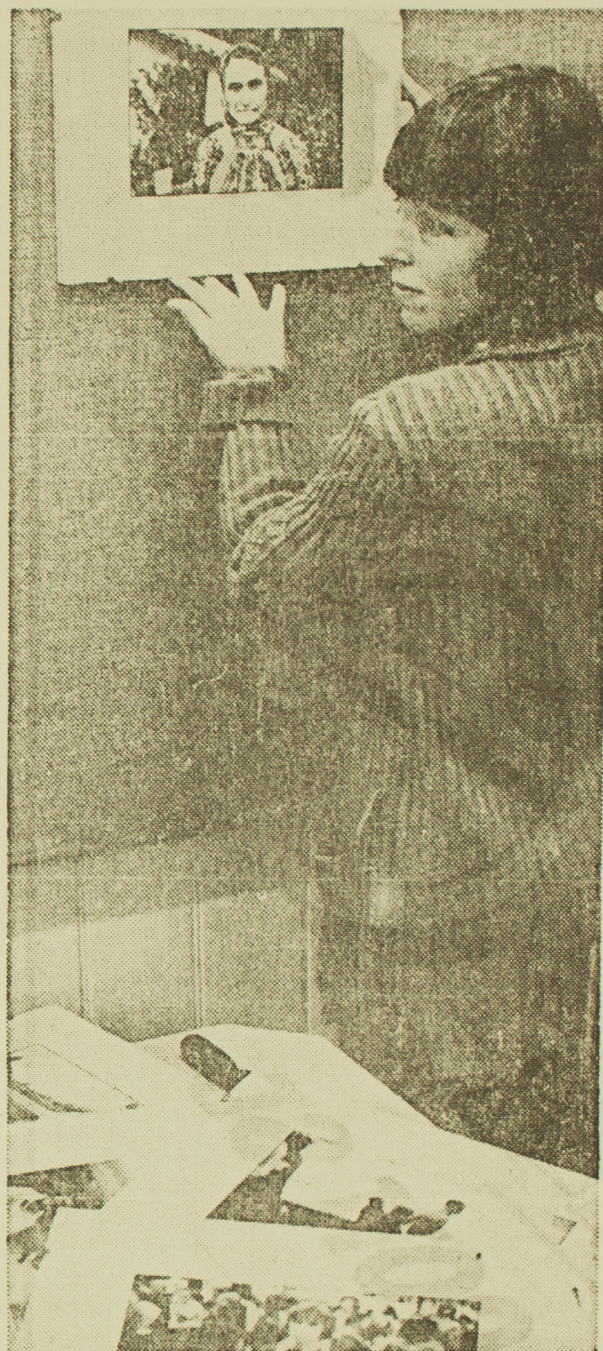
Although built between 1905 and 1909 and recently van-

dalised, its timber joints were still quite good, and because it did not have piles, the floor was solid. The building has lead lights, a lead bathroom floor and a "pleasant staircase," he said.

The committee decided to delay disposing of the property until motorway plans were clear, and to call for an officers report on the need for maintenance.

6/6/79 " Evening

GALLERY REOPENS



Sharyn Black hangs a photo called "Rumanian Woman" by Lucien Rizos, one of six photographers exhibiting at the Photo Forum Gallery which reopened today.

The gallery first opened in May, 1976 in the Taj Mahal, Courtenay Place. The latest move, to 26 Harris Street, is its fifth.

The gallery hopes to stay in its present premises for up to three years, Ms Black, one of the co-directors, said.

A large, open plan gallery has been created by removing several walls and having exposed beams.

Architectural students from Victoria University helped design the gallery and space for darkrooms, storage and work areas

office and relaxation areas have been included in the plans.

As well as Wellington photographer Lucien Rizos, five other have work on display. Peter Blake and Leslie Haines, the other two Wellingtonians in the exhibition. Gary Blackman of Dunedin, Ron Brownson of Auckland and Glenn Jowitt of Christchurch complete the six.

The gallery is flexible enough to hold two exhibitions at a time. Eight other exhibitions have been finalised for this year. Planning is also under way for the 1980 exhibition calendar.

The gallery will be open from Tuesday to Saturday in the afternoons.

Incredible world unveiled at student festival

By Hannah Wallis in Christchurch

TAKE off your shoes, put out your smokes, and prepare yourself for a magical kingdom — those were the marching orders given to several thousand people at the Students' Arts Festival in Christchurch yesterday.

The orders were given to those who waited patiently in queues to experience the mystery-shrouded one-day wonder of the festival, simply titled "Multimedia."

The shoeless, smokeless crowds were the first true indication for festival director John Page that the Christchurch public, and not just the students, were taking part in this week-long celebration of the arts — and that is a fairly loose term at this festival.

What attracted more than 2000 to the Ilam campus yesterday was probably curiosity, inspired by the high-brow description of "Multimedia" contained in the official festival programme booklet.

"A grandiose attempt," the booklet read, "to transform the Student Union building into an integrated organic artwork, a constantly evolving magical kingdom of aesthetic and sensory stimulation in which all the senses will be entertained, enthralled and educated."

"Not merely avant garde," it continued, "but with the emphasis on the new, the nearly new, and radically new."

Participants were promised a series of "controlled environments" in which the senses might encounter electronic soundscape, Limbs dance company, an olfactory experience room, film, slides, and the most mysterious of all, an obscenity room.

Unfortunately for some of the multimediators, the stimulation by any or all of these seemed dependant on what time of day they passed through, and how well they could see in the dark.

The work began with an obstacle course up several flights of concrete steps to a large, dimly lit room, where the previously mentioned foot and mouth wear was removed.

Weird

The room was aptly described as "an adults' playground," with large plastic bags containing water and rocks suspended from the ceiling, grown-up size canvas hammocks for lolling in, two musicians in Harlequin suits

jamming in a corner; slides of Cuba Street, and a young girl with a carving knife, and a department store shopping bag (an exercise in recognition) and lots of balloons.

At the room's end, a polythene-blackened passage led to a lift which carried a maximum of 10 people stretched to 15 and instead of a comfortable solid floor, sported a rubbery rocking one. Passengers leaving the lift had a greenish look about them, even in the half-dark.

Participants were then free to walk, stumble blindly, through a series of rooms and passages, three gentlemen dressed in identical pin-striped suits appeared at this stage, all with dark glasses and fake American accents, announcing brashly that Johnny Glass was just about ready to do his gig.

As a crowd gathered in front of a patch of light and a stage, they bawled out "Johnny baby, where are you? C'mon, we love you man."

Johnny, meantime, seemed to have taken his final curtain call a bit prematurely.

Art

A one-man exhibition attracted a few admirers with tomatoes nailed to a board in the form of a cross entitled "Dead Vampires" and a series of eggs in jars of water called "Dead Babies."

Fitter and broken furniture was "the rubbish room" and things could only get better at that point.

A crowd favourite was the metal music room where pieces of cars and other machinery, suspended from the ceiling, could be hit at random with other pieces of cars, spanners, and the like.

Everyone was entering into the project, uninhibited and unmusical, when a gentleman rushed into the room and put a stop to the noise. People in the next room, he explained, were about to begin a proper musical event, so could everybody move on.

Adults interrupted at play can be just as sulky as children, and they shuffled out, mumbling.

But if crawling about in giant black slugs was their thing, the best was yet to come — Multimedia's finale

was a huge inflated polythene sculpture, to be "entered and experienced" before they all returned to the real world.

"This type of event had never been presented before, and is unlikely to be repeated in the near future," the festival programme had warned us. "so don't miss it."

Grant

Those lucky enough to experience all the promised items, and in particular the intriguing obscenity room, would probably agree. It was interesting to see how the project's creators (students from the Fine Arts School) spent the \$2000 granted to them from the Youth Initiative Fund.

A "sensory" experience was also in store for the participants in the Victoria v Canterbury university vegetable debate. They argued that the "the fruitier the better" and the audience came out on the positive side by throwing lettuce, cabbage leaves, eggshells, cauliflower, and other left-overs at the debaters.

Later, the Portsmouth Symphonia invited anyone who had ever played an instrument to attempt to "demythologise" Beethoven's music. They were described at one point as the world's most regrettable orchestra.

Purvis

Neville ("On the Level") Purvis, a familiar character to followers of Wellington's night life, yesterday chaired a rock music quiz.

In true Purvis style, he sported a flashy white three-piece suit, patent leather white shoes, and slouch hat, and an equally flashy side-kick he referred to as "the lovely sheila"

Typical questions were: Who is the most tuneless, depressing boring singer-songwriter of the last decade, and whose girlfriend wrapped him around a tree in a car accident with fatal results?

The only winner in the event appeared to be Purvis himself.

The unorthodox events are attracting much of the attention of festival-goers, and provide welcome relief from the heavy diet of drama, music (including classical, rock, folk and jazz workshops and performances), poetry, dance and visual arts.

Although pleased with yesterday's reaction to the Multimedia show, festival director John Page still hopes for more public participation, as the organisers want this to be a community-centred celebration.

His two major problems, lack of volunteers and billets for the 700 or so out-of-towners, appeared to be "coming right."

And for the first time since the festival began on Saturday, the rain and wind let up yesterday, and allowed Christchurch a peek of sunshine.

Chameleon

Wellington's Chameleon Theatre began their contribution to the festival yesterday by harassing the lunchtime crowds in the Square.

The five-member group are involved in the drama section of the festival, and are a main act in the children's festival which is run in conjunction with the main festival as a celebration of International Year of the Child.

Although their antics and oddities are familiar to lunchtime Cuba Street crowds, and participants in the summer '79 programme (run by the Wellington City Council) they took unsuspecting Christchurch crowds by surprise.

With faces painted paste-white, and wearing brightly coloured and striped clothes, they raced from corner to corner of the Square, climbing over statues and menacing members of the public who were self-consciously trying to avoid them.

They cast spells on little girls and boys, crept up behind photographers and mimicked them "Click, click" and tried to stop a rubbish truck moving across the Square by throwing themselves in front of it.

They imitated the speaker at a religious gathering in one corner, and encouraged one young listener to recite an off-

4/5/79

" Evening post

Fooling

"You are not a sinner," replied the preacher. "You are just a fool."

"Fooling" aptly describes Chameleon's approach, and much of their work is ad-libbed spot theatre. They also perform their melodrama "Cuba Street Capers" and play "Leonard and Virginia" (about a group Virginia Woolf) at the festival.

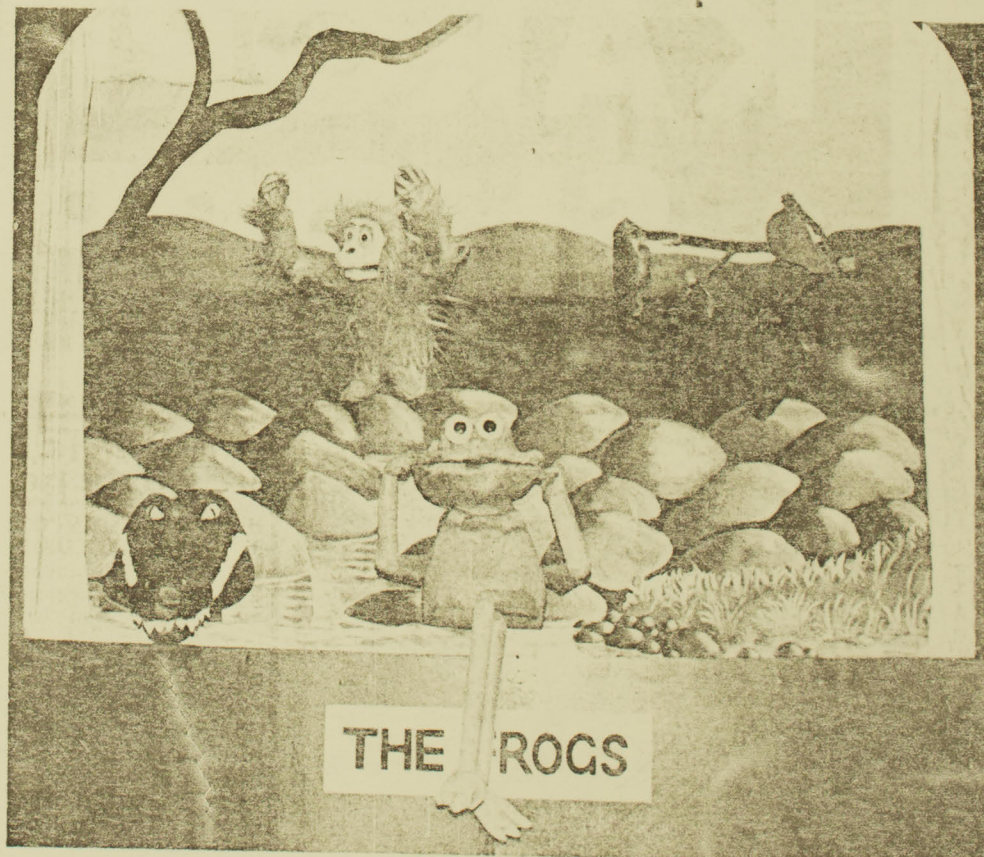
Chameleon have been one of the most active and successful drama groups at the festival, with 11 scheduled performances. They are at present involved in organising a tour of the South Island, sponsored by the Queen Elizabeth II Arts

LIGHTS



THE Frog Troupe performing "The Crocodile and the Monkey", part of the Autumn '79 programme run by the Community Arts Council.

For the children



Looking for something to keep the kids occupied and "out of your hair" these holidays?

Following the tremendous success of the summer holiday activities, Autumn '79 artists will again feature in Karori's school holiday programme this month.

Artists on the special work scheme, run by the Wellington Community Arts Council and sponsored by the Labour Department's temporary employment programme, will present a host of activities ranging from a Punch and Judy show to a week-long puppet-making working

workshop run by Frog theatre group.

A variety show which includes a Mask theatre performance of "Birds" — a conservation play set futuristically in a museum in the 21st century, where a dust-coated attendant lectures on New Zealand native birds that have long since died out — is planned for Friday, May 11 at 2 p.m. in the Karori Community Hall.

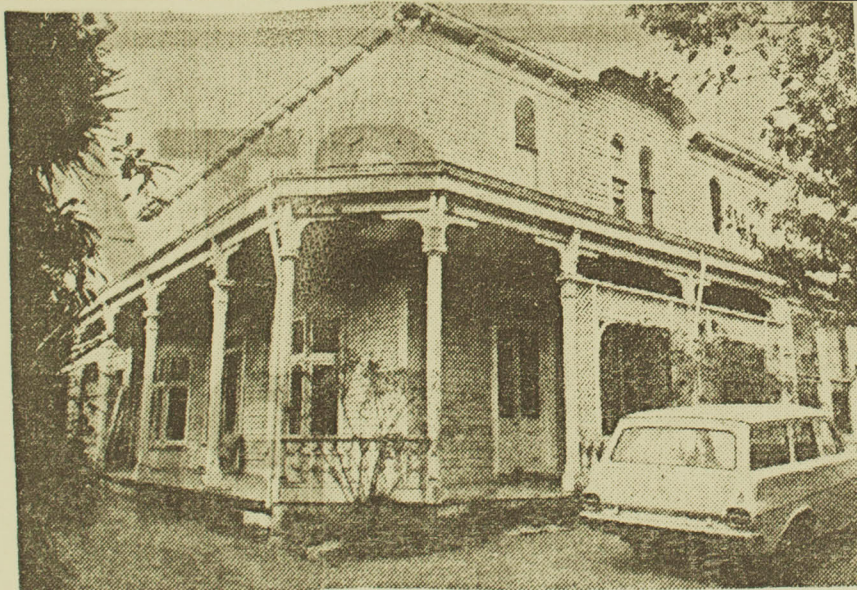
The two-hour show will also feature the Gallery Dancers, singer-cellist Pamela Gray and a Punch and Judy show by puppeteer Garth Frost.

Further enquiries about this

event may be directed to the Community Development Officer, Sue Driver (764-595).

During the second week from May 14-18 inclusive Frog theatre will hold a puppet-making workshop for up to 20 children aged between 9-12. Children will be required to pre-enrol and to bring scraps of wool, fabric and buttons. For further enquiries phone 724-599, extension 625.

Finally on Friday, May 18, at Karori West school Frog will perform "The Crocodile and The Monkey" and chameleon white-washed clowns will be out to entertain the crowd.



© The Willis Street community arts centre. The building may be demolished in 18 months.



© Graeme Nesbitt at work . . . "If only we could get a centre like this in the main cities."

5/5/79 "

Leonard and Virginia

Chameleon, a versatile theatre group, will present a three day season at the Karori Community Hall in the last week of May.

The group, which takes its name from the small, long-tongued African lizard with the power of changing colour, will perform two original works — "Leonard and Virginia" and "Cuba Street Capers".

Organised by the Karori Dramatic Society, the performances will also feature a recital by singer-cellist Pamela Gray. Gallery dancer Debbie Groves will perform a piece called "Omese" or translated from the Latin "all or everything," which was choreographed by Paul Jenner.

The troupe — Aileen Davidson, Tim Hyde, Ray Calcutt and John Bailey, who were recently joined by technical director May Lloyd — have tried to create a community-orientated theatre group using a diversity of skills and approaches and a range of productions suitable for all age groups.

The group was formed in January 1977 by four actors who were dissatisfied with traditional theatre. They wanted total control of the artistic process — to conceptualise, write, direct and perform their own material.

Once established as a viable alternative theatre group, Chameleon was employed by

Continued on page two



Playing the parts of Leonard and Virginia Woolf are two Kelburn residents, Aileen Davidson and Timothy Hyde.

MONKEY UP-STAGES



A BIT of monkey business went on at the Wellington community arts programme centre yesterday as about 40 pre-schoolers from the Newtown and Wellington Central play-centres visited the 24 actors and artists employed by the Labour Department to entertain for the Autumn 79 programme. The idea was that the children watch a Punch and Judy show but a stray monkey puppet got two of the girls in a corner before the act started.

4/5/79 " Dominion "



Holiday mask

JOANNE PEACE, 11, of Kelburn, made sure the school holidays were off to a good start when she made a mask at the Wellington High School mask-making class yesterday.

May school holiday programme

Autumn 1979 is a scheme to give out-of-work artists employment and is providing Wellington with a lively cultural programme.

The scheme began in March and is being run by the Wellington Community Arts Council and supported by the Labour Department's temporary employment programme.

A large rambling old house at 335 Willis Street is being used as headquarters and an extensive May school holiday programme has begun.

The director of the Autumn '79 scheme, Mr Graeme Nesbitt says the scheme is to provide opportunities for artists to demonstrate their work, become known and appreciated, and subsequently move on to independent employment.

"Schools, kindergartens, and playcentres are welcome to visit the house and see the artists at work," he said.

The various school holiday activities include mask and puppet making workshops, mime and dance workshops, and shows aimed at a young audience such as Punch and Judy shows. A number of schools and the YWCA are being used as the venues for these events.

8/5/79 "Independent News"

Community scheme runs in the holidays



WELLINGTON'S city fools [left to right, Aileen Davidson, John Bailey, Tim Hyde] are at large in the Capital over the May school holidays. Autumn '79 is a unique 'killing two birds with one stone' scheme, whereby employment for out-of-work artists is provided, while the community gets a lively cultural programme.

Puppetry, dancing and theatre are included in the scheme which is run by the Wellington Community Arts Council supported by the Labour Department's Temporary Employment Programme, until Sunday, May 20.

Further details on, P.16 or by phoning Autumn '79 headquarters: 850-241.



14/ 5/79 Dominion

Ageless delight— Punch and Judy

THE ageless delight of Punch and Judy is registered in the faces of these children watching the puppets at the YWC in Wellington. Holiday activities at the 'Y' continue this week, from 8.30 am till 3.30 pm, with a visit to the film station, arts and crafts and disco-dancing.



11/5/79 "Dominion"

ABOVE: Rufus and Bobo (Left) will be the two clowns appearing at the Variety show at the Ngaio Town Hall on Wednesday afternoon. This show is being run by artists from the Autumn '79 programme. Other features of the show include a Punch and Judy show and the Gallery Dancers who choreograph and dance their own performances using a variety of costumes, masks and music.

Holiday ^{EP} scheme ^{R/S} assisted

It was good news all round for those associated with the Autumn 79 holiday scheme when they received a \$3000 grant from the Internal Affairs Department yesterday.

The scheme, run by the Wellington Community Arts Council, has been in danger of being cancelled because of a lack of funds.

The news of the grant "means we can do a lot more," programme director Graham Nesbitt said.

"We were holding back because we thought we might have to cancel next week's activities, but we can now continue with all our holiday programmes for the children."

"This is the first recognition we have had from a Government department that we are doing a good thing, apart from the Labour Department which has supported us in full."

12/5/79 "EVENING Post"

Arts centre breaks new ground



● Wondo, Malcolm and Peter, clowns of the Chameleon troupe, delight their audience of pre-schoolers at the Willis Street community arts centre.

Tax-funded helping hand for jobless artists

WONDO the clown is flattened against the wall, red lips pursed in simulated fear of a wriggling piece of hose.

Fellow clowns Ferdin, Malcolm and Peter leap into the fray. With exaggerated aplomb they quieten the "beast" by slipping it into Ferdin's baggy trousers.

Quiet sniggers from pre-schoolers watching the performance from the end of the veranda.

Five minutes' more clowning and the kids are laughing out loud, jostling for better positions.

The clowns belong to the comic theatre group Chameleon who work from a room on the top floor of a rambling white house in Willis Street that serves as a community arts centre.

They share the place with 20 other musicians, puppeteers and actors.

All are employed by the Department of Labour under the temporary work scheme. Taxpayers' money pays each artist \$94 dollars a week.

The scheme is a New Zealand "first", and organiser Graeme Nesbitt has great hopes for it.

"Other centres are looking at us to lead the way," he says. "If only we could get a centre like this in all the main cities. . . ."

He conducts a tour of the house like a proud homeowner. One narrow former bedroom is crammed with piano, microphones and drums. It is the "composers' room."

By Staff Reporter
SALLY FAULKNER

Across the hall is the room of the Frog troupe, a group of four people specialising in puppets and music.

The room is crammed with paint, wire and papier mache masks. A big model frog sits with legs dangling on the edge of a bench.

There's a bath-tub filled with clay. Wallpaper hangs in strips off the walls.

Chameleon's room is chaotic with cardboard boxes and piles of crumpled clothes. In the middle of it all five clowns sit sipping coffee.

A couple of big, empty rooms at the end of the hall constitute the rehearsal area.

"The place is pretty rough but it works okay," Graeme says. "Our only real com-

plaint is lack of space."

Rooms are rented at the YWCA to take the overflow when the house can't cope.

Graeme's office is in what used to be a living room.

"I buy the stationery out of my wages, because we don't get allowances," he says.

"The artists are the same. They spend most of their wages on costumes and materials."

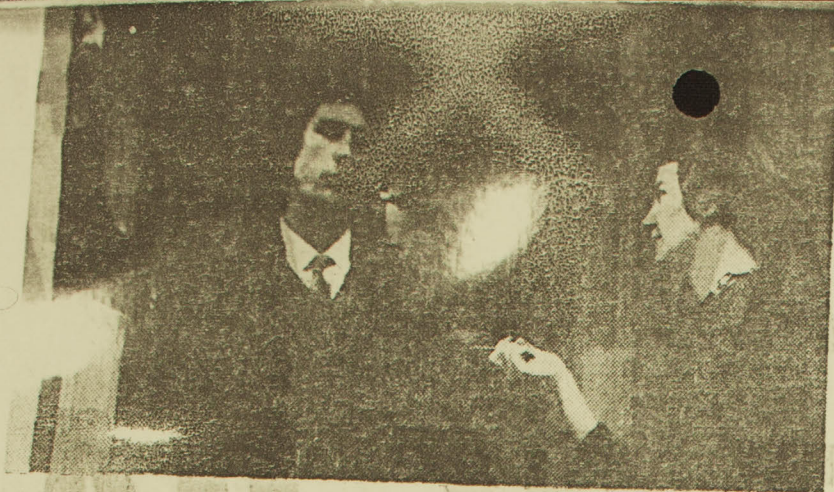
"They work hard. There's usually someone here when I arrive at 8am, and the place doesn't shut down till about 11 pm most nights."

The idea is that the scheme supports the artists till they become self-supporting.

Groups are encouraged to get paying jobs, and a deduction is made from their salary.

The future of the scheme is uncertain. It seems likely to be extended for three more months, but after that the artists are just hoping something will turn up.

17/5/77
Domini



A scene from the Chameleon Theatre Group's "Leonard and Virginia" featuring Tim Hyde and Aileen Davidson.

Bloomsbury group depicted in drama

"Leonard and Virginia" is part of a presentation organised by the Karori Dramatic Society featuring the Chameleon Theatre Group with Omnes, which starts a three-day season next Thursday night.

The Chameleon Theatre Group and Omnes are both part of the Autumn '79 programme currently being run by the Wellington City Council. Both are professional groups.

In the production Chameleon has used aspects of the lives of Virginia and Leonard Woolf since their personalities, writings and relationship seem to be most typical and most accessible of all the Bloomsbury group.

Within the lives of the members of the group

was witnessed the demise of the British Empire. The group was also influential in bringing about the less rigid mode of thinking we are used to today.

Writers such as Lytton, Strachey and E. M. Foster were included in the group as well as painters such as Vanessa Bell, Duncan Grant and Roger Fry. Critic Clive Bell and the great economist John Maynard Keynes — who postulated the economic theory common to the modern western world — were also included

Tim Hyde and Aileen Davidson will play Leonard and Virginia Woolf in the production.

Omnes will present original music composed by Jonathon Besser which will be performed by the voice and cello of Pamela Gray accompanied by dancer Debbie Groves. Paul Jenden choreographed Debbie's dance routine. Both are ex-members of the Impulse Dance Theatre.



ABOVE: John Bailey and Aileen Davidson in "Cuba Street Capers". The play is a modern melodrama with all the traditional elements. An unhappy, but proud heroine and an evil, scheming villain.

There is also the upright good guy, a good friend, a wealthy professional and a son caught between two worlds. The play explores many of the conditioning factors in our society and presents a solution to tricky situations.

On the same programme is another play presented by Chameleon which is part of the Autumn '79 programme.

"Leonard and Virginia" was compiled by the members of Chameleon to serve as an introduction to the Bloomsbury group. It concentrates on the personalities of this famous group of writers and intellectuals.



"KESKIDEE", a London based black alternative theatre and music group will be appearing in Wellington at the Rock Theatre with a local reggae band "Chaos" on Monday night.

The group specialises in traditional and contemporary black art forms.

The group's drama director, Rufus Collins, believes that by dramatically illustrating the problems of minority groups — the rhythms, vibrations and ideas — people will come to understand the "aces and cultures."

The Karori Dramatic Chameleon Theatre Group is bringing the activities of the group to the suburb of inner city. next week as part of the Autumn '79 programme.

Formed in 1977, Chameleon has developed a repertoire ranging from the exaggerated antics of whitewashed clowns to street-theatre satire on economic problems and the plight of the unemployed.

Last summer the group was employed by the National Art Gallery to perform during the holiday period, and it recently received a \$5000 grant from the Ministry of Recreation and Sport. The grant will be used to buy a van so

In the Karori Community Hall next week the group will present "Cuba Libre Capers" and "Leonard and Virginia," both works.

The former is a light-hearted look at male and female conditioning, stereotypes and power relationships, and the latter is a documentary on members of the Bloomsbury group scripted around the writings and diaries of Leonard and Virginia Woolf.

Omnes is a presentation of voice and cello by Peter Gray, plus dance by Deborah Groves, choreographer Paul Jenden. The dancers are members of Impulse, and original music is by Jonathan Besser.

The performances are Thursday, Friday and Saturday.

Wide variety of music

1/6/79

"Dominion"

Ministry saves holidays

THE Ministry of Recreation and Sport has played the fairy godmother for May school holiday entertainment in Wellington.

The 25 out-of-work performers running the community-sponsored Autumn 79 programme were about to

cut their holiday activities short through lack of money. But the ministry stepped in with a \$3000 grant just in time.

The actors, dancers, musicians and puppeteers had been paying for many of the shows out of their own poc-

kets, according to director Mr Graeme Nesbitt. But they were running into debt and considering dropping some of the scheduled puppet shows, sing-alongs, story readings, plays and workshops.

THE Ballads to Blues 79' concert — a concert of blues, traditional and contemporary music will be presented to a Wellington audience on Sunday night at the State Opera House.

This Queen's Birthday weekend concert has international guests on the programme. One is Scottish entertainer, Eric Bogie, now living in Queensland, who writes and performs humorous as well as serious songs.

One of his better known songs "The Band Played Waltzing Matilda" made it to the top of the Irish hit parade. Bogie is joined by Gordon McIntyre, an Australian balladeer with wide recording experience.

New Zealand entertainers are Paul Metser from Wellington who writes songs, has a good guitar technique, and will also perform along with Jean Reid, Park and a blue beard.

Many of the performers have come to Wellington to compete in the annual Folk Festival. A free creche is

Prison ban on group

By ANNE NELSON

Keskidee, the London alternative theatre and music group, left Wellington today on a sour note after they were banned from Wi Tako Prison and gave an amended show at Arohata Borstal.

The group, brought to Wellington by a number of gangs and marae, were to give performances at the institutions on Saturday.

The artistic director of Keskidee (Mr Rufus Collins) said yesterday the Wi Tako performance was cancelled

The Secretary for Justice (Mr John Robertson) said today that Keskidee's performance at Paremoro Prison, Auckland, earlier in the tour had caused "some unsettlement."

The superintendent there had advised the Justice Department's head office afterwards that he did not consider it suitable for prison viewing.

He wouldn't say which "factors" in their show were unsettling.

The superintendents of Arohata and Wi Taki had been advised of these factors.

puwaha Marae, Porirua, during their visit.

They performed at the Rock Theatre, in Vivian Street, at 3pm yesterday.

Most of their stay had involved discussions with gangs and minority groups.

"We went to visit groups like the Head Hunters and Black Power," said Mr Collins.

"We tried to see how we could effectively change some of the energy that's being wasted there. We made an effective social protest through the theatre."

Mr Collins said gangs were

their talks with the gangs they had tried to sort some of the confusion.

12/5/79 "Dominion"

5/6/79 "Evening Post"

ACTORS SEEK ITALIAN SPARK

By DEBBY TAIT

MASK THEATRE director **Murray Edmond**, hopes to inject "a spark of Italian humour into New Zealand life" through innovative theatre productions using mask, half-mask and puppets.

The seven actor group specialises in performances based on the old *commedia del arte* tradition — an Italian phrase for early theatre which included masked and unmasked plays, mime, singing and dancing.

Mr Edmond's troupe — **Shelley Graham, Moira Lindsey, Paul Wilson, Victoria Boyack, Mary Paul and Melinda Hatherly** — all aged between 18-29, is on the Autumn 79 programme.

The three month scheme, run by the Wellington Community Arts Council and supported by the Labour Department's temporary employment programme, aims to give artists financial stability while they establish themselves as professional groups and simultaneously provides the community with a lively cultural programme.

A large, rambling old house in Willis Street made available by the Wellington City Council serves as programme headquarters and provides groups with workshop, rehearsal and storage areas. Other Autumn 79 artists include Chameleon and Frog theatre troupes, the Gallery Dancers, two musicians, a composer, and a Punch and Judy puppeteer.

Mask has two polished shows in its repertoire and is working on a third. "Birds" a full mask, half-mask and puppet piece uses highly effective natural musical sounds to convey the ecological threat to New Zealand's wildlife.

Battle

The conservation play — suitable for both children and adults — is set futuristically in a museum in the 21st century where a dust-coated attendant lectures on New Zealand native birds that have long since died out.

Director Edmond described "time for a change" as an "excuse for intrigue". Conveyed through the classic half-mask mode it centres round an election battle for a suburban seat and takes place during a petrol rationing crisis.

The group has a tight daily routine exercising and rehearsing from 9am to 3pm. However, near scheduled performances, hours become longer with costumes to be sewn, sets built and masks to be made, patched or repainted.

"Quite simply, if you work hard you find out if you want



MOIRA LINDSEY from Mask Theatre group portrays the ecological threat to New Zealand's native birds and wildlife.

to do something," Mr Edmond said.

Mask grew out of a mask-making workshop sponsored by the Queen Elizabeth II Arts Council that Mr Edmond ran last year with the idea of "taking the model of the old *commedia del arte* theatre and trying to apply it to New Zealand society today". At the end of the 16-week course, 15 participants had made masks and developed individual mask characters.

Six became the original group and spent the holiday period working in suburban

parks and city streets entertaining under the Summer 79 programme. Since then members have left and others joined to make a total of seven — the largest group on the Autumn scheme.

Review

Mr Edmond has extensive theatre experience. He was a founder member of Theatre Action in New Zealand and spent a year working with children for London's Half Moon Theatre. He has studied and participated in theatre workshops in Poland.

More recently he has presented workshops for the

Italian and Drama faculties at Victoria University and directed a review called "Mask-a-rading" at Circa Theatre, performed by members of his mask workshop.

He is uncertain, however, in which direction the group will head.

"The scheme has been fortuitous in providing a chance to work on shows and to discover if various group members can work together", he said. But he saw financial problems trying to keep a seven strong group together after the programme's end.

Ideally, he would like to

build a form of theatre that served as a vehicle for social satire and good comedy — a group based on a model of Renaissance *commedia del arte*, when theatre commented on society and allowed the audience to laugh at the exaggerated social absurdities.

But he emphasised it would require patience. Mask members have been working together for only six months which is too soon to tell if the group has sufficient energy and dedication to break through the reserve of New Zealand audiences and create an accepted form of professional alternative theatre.

Holiday programme has changed season

THE Summer '79 holiday programme run under the auspices of the Wellington City Council has now become Autumn '79 and is being run by the Wellington Community Arts Council.

The decision to continue the programme was made at an arts council meeting last night.

Secretary of the arts council (Mr W G T Wiggs) described the Summer '79 programme as a tremendous success.

One of the three Wellington City Council's officers who were responsible for running

the Summer '79 programme, Mr Graeme Nesbitt, is the programme director of Autumn '79 and will work with two or three others to co-ordinate the programme.

Mr Nesbitt said the three aims of the programme would be to continue the cultural programme developed in Summer '79, to provide a stable income for artists for the duration of the programme, and to provide opportunities

for these artists to demonstrate their work and later find independent employment.

About 23 artists will participate in Autumn '79, employed under the Department of Labour's temporary employment programme. These include theatrical, musical and visual arts groups.

Mr Nesbitt said they hoped to be working in community

centres and schools as well as parks and recreation areas.

The total programme would be split into three-month parts and would be reviewed after that time. In three months he hopes to start the Winter '79 programme.

"We'd like to try to interpret the seasons. We're trying to provide Wellington with a cultural programme."

9/3/79 "Evening Post"

Worth a repeat

In show business jargon, Summer '79 was a smash hit.

It proved that Wellington, traditionally accused of "dying" during the holiday season, can get into playful mood provided it is given the right encouragement.

The jog came from the parks department, aided and abetted by the Wellington business community, the arts council, and the art gallery, and Summer '79 was in business right from

the first day when more than 10,000 people swarmed through the Botanic Gardens for the opening festival.

The Capital seems assured of a similar scheme next summer — but now it appears it may not have to wait so long as that. There is a suggestion that similar activities may be held in the late autumn as a counter-move to the petrol restrictions.

Good thinking — and as good an excuse as any for carrying on with the fun.

7/3/79 "Evening Post"

Artists' autumn

THE Wellington Community Arts Council will continue to employ 20 artists for its Autumn '79, to follow its successful Summer '79.

The council hopes many of the artists will have found fulltime employment by the end of the programme.

"The programme has three basic aims," council secretary Mr W Wiggs told the annual general meeting.

"To continue the good things developed in the Summer '79 programme; provide a stable income for artists

for the duration of the programme and provide opportunities for them to demonstrate their work and so move on to independent employment."

The success of the programme will depend to a large extent on press coverage and sponsorship by businesses and other agencies.

"But already there has been a wonderful response to the idea, and we are confident Autumn '79 will prove popular."

8/3/79 "Dominion"

Accordian Orchestra, in this
bright sunshine.

13/3/79 "Independent News "



Athletic dancers

AS part of the Wellington city festival the Gallery Dancers put on a series of dances in the Civic Centre yesterday. Pictured from left are Paul Jenden and Debbie Graoves.

28/3/79 " Dominion "

PUPPET SHOW IN POOR TASTE

I took my children to Khandallah Park to enjoy the people's park day. We did enjoy it and I would like to thank the City Council for providing us with this opportunity.

But the otherwise enjoyable day was marred for me by the Punch and Judy show at the park. Along with many other families we sat in the sun and in the beautiful setting and were prepared to enjoy the antics of Mr Punch and Judy brought up to date. However, I found it full of unnecessary violence and in very poor taste for young children. I particularly objected to the use of swear words. I was unable to move my children without causing a large fuss.

I consider the show to be most unsuitable as children's entertainment. I am surprised that the City Council would allow it.

Annoyed Mother,
Johnsonville.

(The City Council Recreation Officer, Mr David Lee said the Punch and Judy Show had been viewed. Punch and Judy is traditionally violent, and while adults might

not approve, children would see it differently he said. There were no swear words used in the performance when viewed, Mr Lee said.)

13/3/79 "Independent News "

KID'S TAKEOVER



It's a children's takeover. One of Johnsonville's Fire Brigade's engines was packed with young would-be firemen at the recent People's Park Day in Johnsonville Park. The fire brigade gave a display with their hoses then let the kids explore the engine. After that there was plenty to do at the Park — for the energetic or the lazy. The energetic could try out orienteering or join in Scottish country dancing. Those looking for a more relaxed afternoon could watch Mask theatre or listen to the Hutt Valley Accordion Orchestra, in the bright sunshine.

13/3/79 "Independent News "

Local artists in another project

FOLLOWING the success of the Peoples' Park programme run by Graeme Nesbit for the city council to promote the use of suburban parks, is "Autumn '79", sponsored by the Queen Elizabeth II Arts Council.

The Wellington Community Arts Council which is a statutory subsidiary of the QEII council is organising the project. Programme director again is well-known entertainment promoter, Graeme Nesbit. He will have a staff of two helping him organise the scheme.

Autumn '79 is to be run over a three-month period

and employs 23 full-time artists. The artists make their first appearance at the Wellington Festival which runs in the city from March 24-31. After this initial performance, they will be working in schools, kindergartens and community centres within the city.

During the Easter and May holidays the groups will be holding work-shops and other activities organised within the programme. They are to be based on subjects for children and family recreation. In the latter the artists will hold more work-shops than staged performances in an effort to stimulate the public into an awareness of cultural activities.

Autumn '79 is being run as a pilot scheme to see whether it is a viable proposition to run cultural activities in the city throughout the whole year. The artists employed for the three month period belong to different theatre groups.

They are: "Chameleon," the Mask Theatre, "Frog Troupe" (two members from the all girl rock group "The Wide Mouth Frogs"), one composer, Jonathan Besser, two musicians Pamela Gray and Paul Baeyertz, a puppeteer, Garth Frost and the Gallery Dancers, three full-time dancers who put on performances very similar to the dance troupe "Limbs".

All the artists have to be Wellington-based.

If the scheme takes off and future ones are organised, local unemployed artists will have a chance to work full-time and gain experience.

The scheme started on March 5 and the artists have been rehearsing for the festival and making props and masks.

"This is a first for Wellington", said Graeme Nesbit, "if it takes off, more metropolitan centres in the country and will think about creating similar schemes."

16/3/79

"Dominic

Who's putting a jinx on whom?

DO Th' Dudes have a jinx on Wellington or is it the other way around?

When the Auckland group made their Wellington debut earlier this year they had to cut their engagements short when bass player Les White injured his wrist.

But they returned to the capital this week for further performances, only to pull out of one at the last minute.

They were due to appear as the headline group in a concert in the Opera House on Anzac Day but at five

o'clock that evening decided they wouldn't play.

Manager Charley Gray says the band decided to pull out because the public address system wasn't up to standard.

"It hummed, it was inadequate," he said.

"It would have reflected on the band if they had gone on and played with sub-standard equipment."

The non-appearance of Th' Dudes upset concert organiser Stuart Thwaites. It was his first attempt at organising a concert on a large scale.

"They'd known for days what the p.a. system would be and if they weren't happy they should have told us earlier," he said.

"It was a bit on the nose and everybody lost out."

Thwaites said by informing him at five o'clock that they weren't going to play meant it was too late to organise an alternative sound system. He said although he tried to arrange another set-up there just wasn't enough time.

The stage manager for the concert, Graeme Nesbitt, said the gear was assembled

from several systems and all that was needed after Th' Dudes did their sound check on the afternoon of the concert was some further fine tuning.

"It certainly wasn't the best sound system I've heard but it certainly wasn't the worst," he said.

Nesbitt said that everyone who went to the concert was told they could have a refund because Th' Dudes weren't playing but only 27 people took up the offer. The remaining five hundred or so were content to hear the Wide Mouthed Frogs and Rough Justice.

29/3/79 " Sunday T

ARTS COUNCIL

needs wheels

16/4/79 " Evening Post "

IT is not lack of organisation, rehearsal or polish that is preventing the Wellington Community Arts Council's autumn programme reaching the people. It is lack of transport.

The programme director (Mr Graeme Nesbitt) said that the 21 artists employed by the Department of Labour for the recreation programme had put together a number of acts and shows but were being hampered by their immobility.

They had invited schools and kindergartens to their centre in Willis Street but had intended to put on more activities around the city.

Mr Nesbitt said he was making approaches to the business community and individuals for funds for materials and two mini-vans they need.

At present materials are being bought by the artists out of their wages.

"We haven't asked the Labour Department for a car because they're paying everything else," Mr Nesbitt said.

Extensive support will be given to established May holiday programmes by the council. These will run from May 7 to 18. There will be variety shows, workshops, theatre and musical performances.

The Labour Department pays the wages of unemployed artists who work under the

scheme and hopefully find professional employment through this.

Mr Nesbitt said one musician had been employed in Palmerston North and a dancer had gone to Seattle on a scholarship as a result of the scheme.

In May he hopes to hold "community weekends" which will be similar to the "people's parks" held this summer. People will be encouraged to take part in a variety of community-based activities.

Autumn 79 anticipates May holidays

A LARGE, rambling old house in upper Willis Street has become school holiday entertainment headquarters.

Some 25 actors, dancers, puppeteers and musicians are inside grooming their acts for community-sponsored May holiday children's shows under the Autumn 79 programme.

The group has a host of organisers and sponsors, including the Wellington Community Arts Council, the Labour Department, the National Art Gallery, the YWCA, the Inner City Ministry and the Wellington City Council, which lent them the house.

The activities will provide out-of-work artists with something to do, and keep children out of their mothers' hair, according to scheme director Mr Graeme Nesbitt.

It could provide the artists with a stepping stone to further work, he said. They will teach puppet-making, movement and dance as well as performing.

Traditional clowns, Punch and Judy, sing-alongs and story-reading will feature.

Children will learn about

the extinction of native birds, the elections and the petrol crisis from Mask Theatre. The Chameleon Theatre group will stage a modern melodrama called "Cuba Street Capers".

Some of the artists have already featured in the Summer 79 programme, and Mr Nesbitt said he hoped they could keep the activities going through winter as well. Depending on public support, the programme could go suburban and continue through winter weekends under the parks and recreation department.

Lack of transport was a problem, but Mr Nesbitt said he was canvassing vehicle firms fund-raising to pay for two vans.

Artists were also short of materials — glue, paint, clay, timber and cloth.

The Queen Elizabeth II Arts Council had given the programme a setting-up grant and the Youth Initiative Fund was looking at providing a working budget.

Meanwhile Mr Nesbitt said he hoped for business community support.

17/4/79 " Dominion "

NEW-FOUND FRIEND



Some of the children thought they were ugly, some thought they were funny and some thought they were frightening. But two-year-old Lisa Comesky thought this puppet was just right.

She was one of about 40 children from Kelburn Play-

centre who visited the Community Arts Council's headquarters in Willis Street for a puppet show yesterday.

Before the show, performed by four young people called "The Frog Troupe" the children were shown the workshop where the puppets are made

and stored. The base material is clay.

"The Frog Troupe" is employed under the Labour Department's special temporary work scheme and specialises in children's theatre and puppetry. It will be performing around the city during the May school holidays.

2/5/79 Evening Post

27/4/79 "Dominion"

CITY LIGHTS

Sunday show at Nat. Art Gallery

Would you believe a vocalist accompanying herself on the cello? If you find it difficult pop up to the National Art Gallery this Sunday afternoon.

At 3.30 in the Exhibitions Gallery, soprano Pamela Grey — yes soprano — not contralto, I checked — will perform a 25-minute piece of music composed by Jonathon Besser with dancer Debbie Groves. The dancing

has been choreographed by dancer Paul Jenden.

Debbie Groves was one of the Gallery Dancers whose performances at different parks round Wellington gave a lot of pleasure during the W.C.C.'s "Summer '79" programme recently.

The other dancers were Jennifer de Leon who has since gone to Seattle on an Arts Council scholarship to

further her dance studies, and Paul Jenden.

Debbie was formerly a member of Impulse and is currently teaching dance and movement classes at various schools, play centres and kindergartens round the capital, another facet of the Wellington Community Arts Council activities.

All the artists appearing on Sunday are employed by the Council.

Right: Dancer Debbie Groves pictured limbering up for Sunday's performance in a pleasant outdoor setting.



*
Left: Where are the clowns? Well in the May holidays they will be entertaining children at different venues in the suburbs. In the photograph are three of the Chameleon clowns, Malcolm, Ferdin and Peter with a youthful fan.
*

Local bodies arrange holiday activities

BORED school children will be few these May holidays if local body holiday activities are anything to go by.

Cane work, pottery, indoor hockey, bike rallies and cooking are just some of the items on the holiday programmes.

While most local bodies are organising their own programmes and engaging experts to run them, Wellington has the added advantage of the Autumn 79 artists.

They will launch community holiday activities in suburbs and inner city venues on Monday.

Planned events include mask and puppet making workshops, movement and dance classes, variety concerts, puppet shows and music.

Lower Hutt will have daily activities including cartoon and general interest films. Story time will be held for youngsters at the Hutt library in the morning and at other venues in the afternoon.

With the interest already shown in the scheme, community activities officers warn parents who wish their children to participate in the games and trips should book in plenty of time.

Details of the events are available at local body offices.

Below are some activities arranged for the two-week holiday break:

Autumn 79 activities:

Monday to Friday, 9.30am to 12.30pm for eight to 14 year olds. Mask making workshops at Wellington High School. Puppet making workshops at Paparangi school hall.

Monday to Friday, 2 or 2.30pm shows by Mask Theatre, Frog Troupe and

Captain Frootkake's Punch and Judy Show. Monday, Wednesday and Thursday at the YWCA, 335 Willis Street, Tuesday at the corner of Brougham and Elizabeth Street and Friday at the Community Hall Karori.

Lower Hutt City:

Monday, May 7 to Friday May 11 at the St James Hall, Woburn Road, 9am to 12pm and 1pm to 4pm.

Monday, pm indoor hockey, and other indoor games. Tuesday, am, candle making and pm, junk play. Wednesday, am, mystery bicycle tour, and pm cooking. Thursday, am, plaster work and pm, indoor games. Friday, am only, films.

Upper Hutt City:

Monday, arts and crafts, kite making for 6 to 8 years match craft, knitting and cooking, 8-11 games and mystery bike ride for 11 plus.

Tuesday, arts and crafts, 6-8 cane work and kite making, 8-11, visit to TV1 and screen printing, 11 plus.

Wednesday, arts and crafts and cooking, 6-8 string pictures and creative needle work, 8-11 games and screen printing, 11 plus.

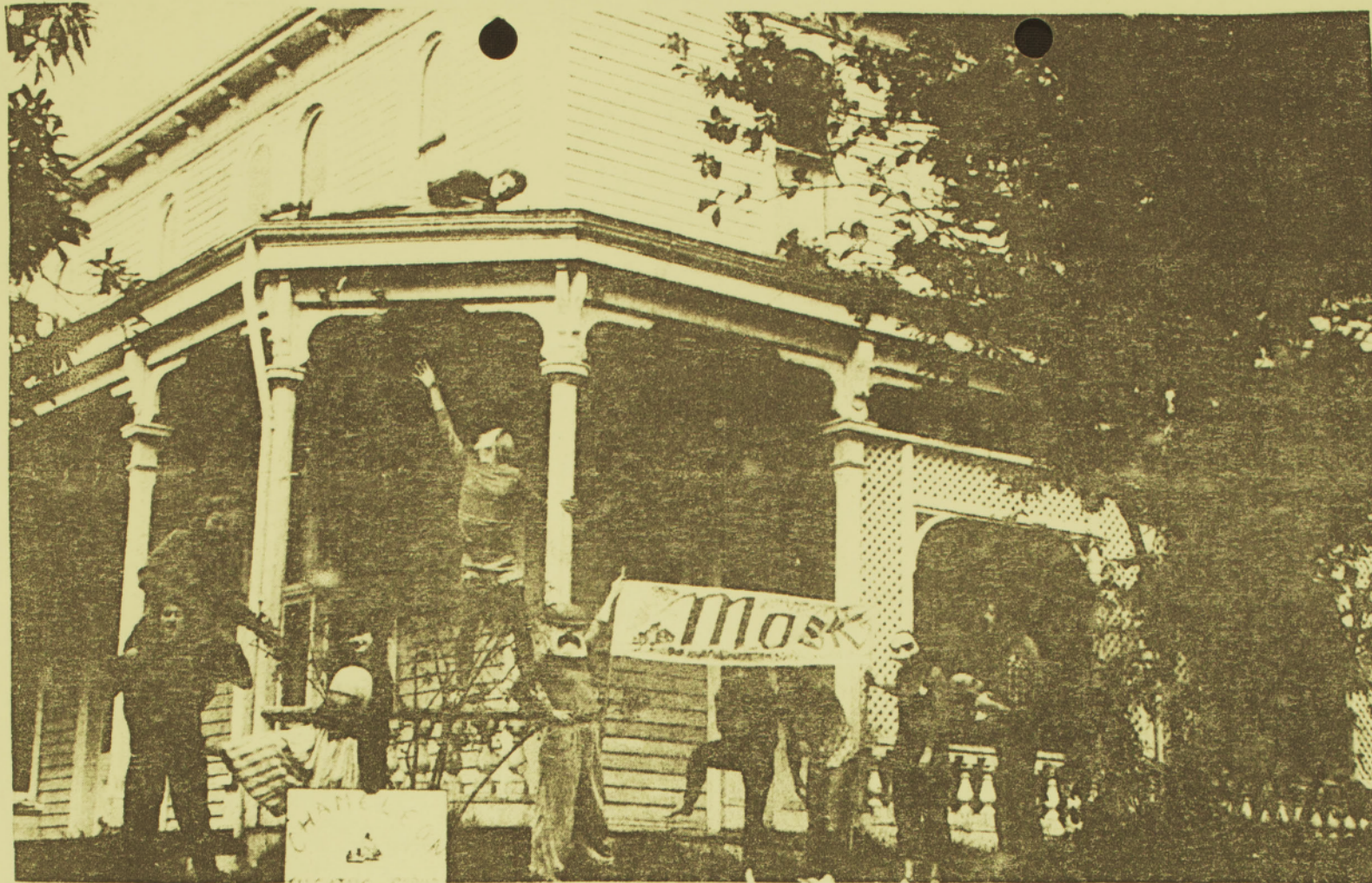
Thursday, arts and crafts and pottery, 6-8 cane work, macrame and visit to Radio NZ, 8-11 games and cooking, 11 plus.

Friday, arts and crafts, cooking, 6-8 cane work, pottery, 8-11 games 11 plus.

Wainuiomata:

Activities will include three day camps and arts and crafts work shops.

May 5-6, camp out Pencarrow, 7-8 gymnastics coaching, 8 water fight, 9, 10, 11 basket ball and netball coaching, 9 and 16 ten pin bowling, 11 and 18 horse riding, 7 to 11 talent quest and discos on each Friday of the holidays.



Some of the artists on
the Autumn '79 programme
giving an impromptu performance
for the camera at their Wellington
headquarters during an open day.

Lack of Money Hampers Artists' Employment

In what is the only scheme of its kind in the country, 23 artists have been employed by the Wellington Community Arts Council through the Labour Department's Temporary Employment Programme.

Called *Autumn '79*, the scheme is an attempt — on a three month trial basis — to create job opportunities for artists, so that at the end of the scheme they will (ideally) be fully professional. Even at this early stage, Programme Director of *Autumn '79*, Graeme Nesbitt, believes that some 40 percent of the artists on the payroll will be able to leave the scheme as fully employed artists.

The idea grew out of the successful *Summer '79* programme, where the National Art Gallery employed a number of student artists (on behalf of the Wellington City Council) who then performed in Wellington's parks and other venues. Nesbitt, who was Programme Director of *Summer '79* before taking on the *Autumn '79* job, is now facing a new variable — lack of money. And it's hampering the scheme's operation in a number of important ways.

The *Summer '79* operation was a student employment scheme and apart from each student artists' salary there was also a special levy for materials of \$25 a person a week. This was worth \$12,000 to running of the *Summer '79* activities. Also, smaller grants came from the National Art Gallery and the Wellington City Council. *Summer '79* probably had \$15,000 to help provide and promote activities.

Autumn '79 has none of this; only the normal labour related expenses under the Temporary Employment Programme. And so there's no budget for publicity, materials and transport. Nesbitt is preparing to make a submission to the Government funded Youth Initiatives Fund to help with some of these necessary expenses. Housed in a derelict old house at 335 Willis Street (owned by the City Council) *Autumn '79* does not even have a jug for making tea or even basic office supplies like carbon paper.

Overcoming this sort of difficulty has meant that the essential task of raising money through sponsorship has lagged a bit. And it is through sponsorship that working resources like clay, paint, canvas, transport and materials of all kinds will become possible.

Summer '79 was successful in obtaining a great deal of sponsorship and Nesbitt is quite confident that he can do the same again, given some time and money to set sponsorship deals up. He is in the process of documenting the publicity from the *Summer* programme as a means of attracting sponsors to *Autumn '79*. Open days at the *Autumn* programme's headquarters are also being considered as a promotional tool, with potential sponsors being invited down to see the artists at home base.

The 23 artists in *Autumn '79* include the Chameleon theatre group; Mask Theatre, under the

guidance of former Theatre Action member Murray Edmond; Jonathan Besser, who is on the scheme as a composer and is writing works for the other groups and teaching in schools; Pamela Gray, a singer and cellist, who is performing works composed by Besser; the Frog Troupe; the Gallery Dancers, who are a modern dance group; and Garth Frost and Paul Baeyertz, who are puppeteers. In case anyone believes that the artists are being paid to sit around, Nesbitt points out that only artists who have initiative will succeed in the scheme. That is, what can you offer artistically and what job opportunities can you set up for yourself. The *Autumn '79* programme is designed to get artists off its books as quickly as possible. If an artist or group is successful enough they could be taken off the scheme and some one else literally picked up off the street and put onto the programme, as long as they have registered an unemployed artist.

"Action April/May '79"

Nesbitt is "frankly surprised" at the amount of work advertising agencies are putting in the way of the artists in *Autumn '79*: "They ring up asking for the clowns, for instance". He's pleased at the response because that kind of work is obviously fulfilling the hopes of the Labour Department for the scheme. One potential butting up point between the Department and *Autumn '79* — that of being paid under the Temporary Employment Programme but being encouraged to earn extra money through professional engagements outside the programme — has been resolved satisfactorily. If an artist is working for an outside employer, then these hours are deducted from any payment under the Temporary Employment Programme.

The Labour Department is finding *Autumn '79* useful in other respects, as it is beginning to use it as an artists' referral system for interview and assessment.

Autumn '79 artists' first organized activity was in the Wellington Festival in late March. It is planned to keep the programme organic and flexible until the May School Holidays. That way activities can develop which reflect public response. In May the artists will be fitting into existing holiday programmes run by the Community Services Section of the City Council, the National Art Gallery and community groups. Nesbitt says that: "*Autumn '79* neither has neither the resources nor the wish to compete with existing holiday programmes. The aim is to making current holiday activities more exciting and to upgrade them in some cases through providing professional artists". *Autumn '79* could become one of the most stimulating and innovative publicly funded arts programmes in some time. The measure of its success will be when its genuinely no longer needed.

12/9/79

ARTLAW CLINIC

NORTHERN REGIONAL ARTS CONFERENCE

29-30 September

What is Artlaw?

Over the past 12 months the Queen Elizabeth II Arts Council has employed people to research various areas of the law as it affects artists, craft workers, performers, actors, musicians and the like. It is hoped that this information can now begin to be passed on to those people who will benefit from this knowledge, artists and performers as above, Community Arts Councils and lawyers who may be dealing with artists as clients and wish to draw on the pool of information gathered by the Arts Council. Hence the Artlaw Clinic.

Areas that will be open for discussion are as follows:-

1) Unemployment as it affects artists

A discussion on the unemployed artist, his rights and the opportunities available to him under job creation schemes, and a discussion on the role which community organisations can play under the Temporary Employment Programme.

2) Planning laws

Creating an awareness of the things that Community Arts Councils in particular should watch out for and be prepared to involve themselves in District and Regional schemes, as they affect artists and craftworkers.

3) Performers rights

A discussion on the proposed Performers Rights legislation which is designed to give actors, musicians and other performers an enforceable right in their performance. This is designed to prevent exploitation through unauthorised recording, filming or broadcasting of performances and to ensure that performers get an adequate return for the secondary use of their recordings.

4) Copyright

Information on how you get permission to use Copyright material.

5) Methods of incorporation

A consideration of the merits and demerits of limited liability companies, partnerships, incorporated societies and trusts and how they apply to groups of artists, craftworkers and performers.

6) Income tax and sales tax

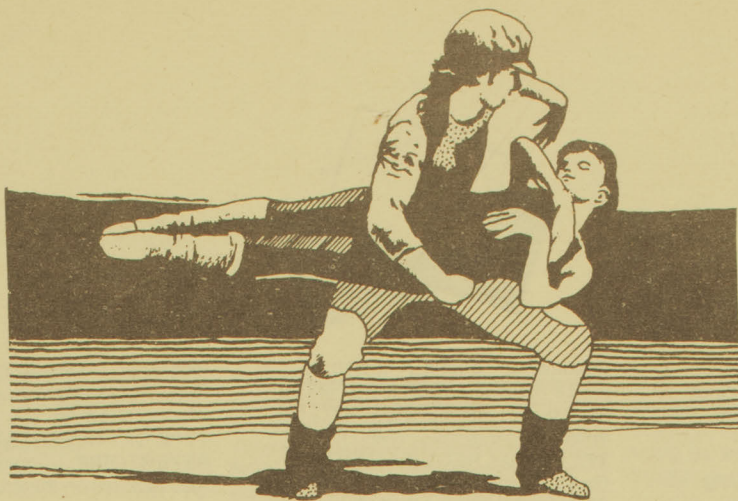
A tax guide for artists, musicians, performers and authors - also information on sales tax as it affects working artists and craftworkers.

7) Export incentives

A guide to the new export incentive schedule as it affects various artists and craft people.

8) Further matters which might be investigated

An open invitation to all those attending the clinic to present ideas on areas of the law which the Arts Council could investigate, either to provide information or to lobby for a change in the law as it stands.



Touring Gazette

TOURING IS ONE MEANS through which otherwise isolated communities may experience the range of artistic activities taking place in New Zealand. Television is another, but you don't see much in the way of the arts in New Zealand on that.

There has been a decline in touring activity during the last few years — mainly because of insufficient finance to assist touring programmes. A contributing factor has been that communities, in many cases, have not actively sought artistic exchanges from other centres.

It is to help communities to help themselves that this *Gazette* has been compiled. It lists some performing artists or groups who are able to tour (sometimes nationally, more often regionally), given an efficient sponsoring organisation at the local level.

But promoting a touring group involves a considerable amount of time and work. The planning (wall) chart, and budgeting, publicity and fund raising checklists in this Community Arts Supplement will assist in your planning. Most organisations, particularly professional companies, will require months of lead time and considerable discussion of detail.

A trip from home-base to one centre and return is an expensive way to bring an artist to your community. It's far better if the company or artist can be offered a "package". Five Community Arts Councils in the Auckland area are considering an exhibition circuit and this could be extended to include performances. Some Community Arts Councils already organise house concerts at more than one venue in their area, so that the artist can minimise transport costs between venues.

Look around for opportunities to build a mini-circuit to offer the artist or company. Consider schools for daytime performances and consult your Community Arts Council.

A Community Arts Council considering a tour should consult with neighbouring Community Arts Councils to see whether they are interested also in the proposed touring attraction.

But before considering such a venture, make sure you have the time and energy to plan, budget, administer and promote the event. It must be done well if you want to continue to attract touring acts to your area. In seeking to develop tours, a close liaison should be maintained with your regional executive officer.

The companies and individuals listed in this *Gazette* have been taken from the inventory of cultural resources. This inventory, compiled by Community Arts Councils, will list in its published form venues suitable for performances by touring groups and artists.

Names of groups and artists taken from the inventory of cultural resources were sent to various consultants in the community arts, who suggested either deleting some people or adding others.

But the *Touring Gazette* is no exception to the rule of all gazettes and directories — there are omissions of one kind and another. The Council hopes that someone points them out, so that future *Gazettes* will be more complete. Reprinting is inevitable since the information will become outdated as groups disappear and new ones are formed.

Four criteria were used for inclusion in the *Gazette*:

- The group or artist tours to some extent.
- The group or artist has received a grant from the Queen Elizabeth II Arts Council or is a client of the Council.
- At least one person makes a full-time living from the arts activity.
- The group or artist has a national or international reputation.

Any combination of the last three criteria with the first criterion led to inclusion in the *Gazette*. Some groups that did qualify, such as the New Zealand Ballet and the New Zealand Symphony Orchestra, were excluded because they organise their own tours only and do not respond to invitations.

Also, popular/rock/jazz musicians are omitted from this first *Gazette*, as, in the time available, it wasn't possible to compile a definitive list of professional touring groups in this field. But the Council hopes to include them in future editions.

While a reasonable range of touring artists and groups are available in New Zealand, the same is not true of touring or entrepreneurial organisations in the community arts. The Students Arts Council and the Music Federation spring to mind, but their activities are specialised and oriented towards the needs and activities of their affiliates. A need certainly exists for competent and professional touring organisations (they could even make a profit!) to make sure that New Zealand's artists are better known throughout the whole country.



DANCE

Limbs Dance Company

BOOKING CONTACT: Susan Paterson, Manager, Limbs Dance Company, P.O. Box 47-065, Auckland 1. (Phone: 31-077).

TYPE OF PRESENTATION/REPERTOIRE: Variety of dance styles — classical, jazz, modern, plus excerpts of poetry, mime and comedy. Will perform in open spaces or venues with full theatrical facilities.

TECHNICAL REQUIREMENTS: Stage lighting for night-time theatre performances.

PUBLICITY AVAILABLE: Posters, photographs, press releases, press reviews, autobiographical material.

Joye Lowe Ballet Company

BOOKING CONTACT: Joye Lowe or Mrs Roselli, P.O. Box 30-528, Lower Hutt. (Phone 671-404).

TYPE OF PRESENTATION/REPERTOIRE: School tours (infants to intermediate), performances of all types of dance.

PUBLICITY AVAILABLE: Brochure.

Impulse Dance Theatre

BOOKING CONTACT: The Business Manager, P.O. Box 9114, Courtenay Place, Wellington.

TYPE OF PRESENTATION/REPERTOIRE: The company is able to fulfil a wide range of performance possibilities — from cabaret to full stage in theatres. Also choreograph works for commissioned performances. Performs outdoors, in art galleries, museums, small halls, plus the "normal" theatre.

TECHNICAL REQUIREMENTS: Wooden floor (stable) at least 7m. x 7m. In a theatre lighting must be provided.

PUBLICITY AVAILABLE: Posters, brochures, photographs.

Liong Xi and Faye Tohbyn (Dance-drama with Liong Xi and Faye Tohbyn)

BOOKING CONTACT: United Arts Enterprises, P.O. Box 5938, Wellesley Street, Auckland.

TYPE OF PRESENTATION/REPERTOIRE: Dance-drama recital performance. Dance-drama and movement workshop and/or seminar. Dance-drama and movement lecture-demonstrations/speaking engagements.

TECHNICAL REQUIREMENTS: Lighting equipment (all or any welcome), but not essential in day-light conditions. Booster speakers needed in open air and large halls.

PUBLICITY AVAILABLE: Posters,

handbills, brochures, limited number of photographs.

Val Deakin Dance Theatre

BOOKING CONTACT: Val Deakin Dance Theatre, 63 Messenger Terrace, Oakura, Taranaki.

TYPE OF PRESENTATION/REPERTOIRE: Classical, jazz and modern ballets for stage and open areas. Contemporary themes with new music, and/or well-known works such as *Peter and the Wolf*, *The Nutcracker* (full-length or short version).

TECHNICAL REQUIREMENTS: Unpolished floor. Changing area. Electrician for setting-up. Local organizer.

PUBLICITY AVAILABLE: Information leaflets on ballets and artists, photographs, large photo-boards, posters.

Southern Ballet Theatre

BOOKING CONTACT: Lyn Edmeads, 15 Galway Avenue,

Christchurch 5. (Phone: 519-755).

TYPE OF PRESENTATION/

REPERTOIRE: Schools performance group that deals with make-up technique and classical and story ballet.

PUBLICITY AVAILABLE: Brochures can be supplied.

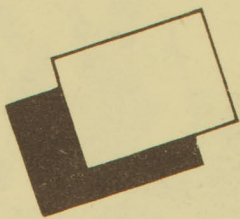
Movement Theatre Inc.

BOOKING CONTACT: The Director, P.O. Box 1732, Wellesley Street, Auckland. (Phone: 449-613).

TYPE OF PRESENTATION/REPERTOIRE: Programme of mime, movement and dance for all age groups which incorporates audience participation, colourful costumes, masks and music in each performance. Principally a theatre-in-education company.

TECHNICAL REQUIREMENTS: Wooden floor (stable). Stage lighting for theatre performances.

PUBLICITY AVAILABLE: Brochures, posters, handbills, programme notes, newspaper advertising, radio advertising.



* Paul Jenden

BOOKING CONTACT: Paul Jenden, P.O. Box 11-637, Wellington (Phone: 793-772).

TYPE OF PRESENTATION/REPERTOIRE: Modern dance, mime, children's dance. Also conducts workshops in mask making, costuming, make up, dance and creative movement (children and adults).

TECHNICAL REQUIREMENTS: Open area to move in, good wooden floor (no holes or large cracks) or lino, carpet, floor cloth. Sound system — stereo cassette. Lighting, if possible.

PUBLICITY AVAILABLE: Biography and performance record, photographs in rehearsal and performance.



OPERA

Perkel Productions Inc.

BOOKING CONTACT: C. C. Kelleway, 36 St. Leonards Road, Glen Eden, Auckland. (Phone: GLE 7645).

TYPE OF PRESENTATION/REPERTOIRE: Performances of operas, opera quartets, ensembles, opera concerts.

TECHNICAL REQUIREMENTS: Have own dimmer board and spot lights. Require good standard of piano.

PUBLICITY AVAILABLE: Posters, photographs and press releases.

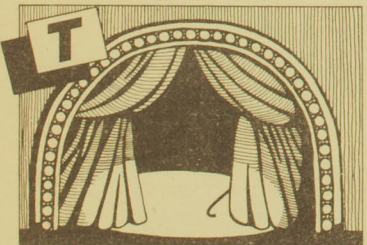
de La Tour Opera Group

BOOKING CONTACT: Geoffrey de Lautour, 130 Te Anau Road, Wellington 3. (Phone: 862-467).

TYPE OF PRESENTATION/REPERTOIRE: Intimate opera.

TECHNICAL REQUIREMENTS: Some lighting would be an advantage. Also need stage area, dressing facilities, and assistance with billeting and front of house arrangements.

PUBLICITY AVAILABLE: Brochures, programmes, posters, advance material, photographs.



THEATRE

The Court Theatre

BOOKING CONTACT: Administrator, Court Theatre, P.O. Box 268, Christchurch. (Phone: 66-992).

TYPE OF PRESENTATION/REPERTOIRE: Theatrical productions — comedy or drama for adult or children's audiences. Have already toured: *Glide Time*, *Mothers*

and *Fathers*, *Strange World*, *Heartbreak House*, *The Dock Brief*, *Happy Families*, *Play Strindberg*. Will also take community theatre workshops and classes.

TECHNICAL REQUIREMENTS:

Dependent on type and size of production.

PUBLICITY AVAILABLE: Full publicity available from administrator. Requests for productions normally need to be made six months in advance.

Court Theatre (Theatre-in-Education Group)

BOOKING CONTACT: Mrs Ivy, Penniket, P.O. Box 268, Christchurch. (Phone: 66-992).

TYPE OF PRESENTATION/REPERTOIRE: Programmes specifically for school groups (3rd to 7th Forms). Programmes relevant to situations that confront students at secondary school level. Three programmes each year.

PUBLICITY AVAILABLE: Brochures, teachers' notes, posters.

Fortune Theatre Company

BOOKING CONTACT: Fortune Theatre Company, P.O. Box 5351, Dunedin.

TYPE OF PRESENTATION/REPERTOIRE: General theatre presentation.

TECHNICAL REQUIREMENTS: Dependent on show.

PUBLICITY AVAILABLE: Full portfolio of publicity is available.

Fortune Theatre (Theatre-in-Education Group)

BOOKING CONTACT: Fortune Theatre, P.O. Box 5351, Dunedin. (Phone: 771-292).

TYPE OF PRESENTATION/REPERTOIRE: Not a straight theatre presentation. Student involvement is encouraged through mask-making, songs etc. Show is written by theatre members.

PUBLICITY AVAILABLE: Full details of stories to be presented. Notes to teachers.

Robert Bennett

BOOKING CONTACT: Robert Bennett, 37 Cornford Street, Karori, Wellington. (Phone: 764-062).

TYPE OF PRESENTATION/REPERTOIRE: Mime performances and mime workshops.

PUBLICITY AVAILABLE: Photographs.

* Mask Theatre

BOOKING CONTACT: Director, Autumn '79 Project, 335 Willis Street, Wellington. (Phone: 850-241).

TYPE OF PRESENTATION/REPERTOIRE: Theatre performances using movement, mask and music.

TECHNICAL REQUIREMENTS: Depends on performances, but some works require a stage 7m (wide) x 10m (deep). Other works can be performed both inside and outside. Transport must be provided.

PUBLICITY AVAILABLE: Articles, press releases and photographs available from the Autumn '79 office.

* Chameleon Theatre Group

BOOKING CONTACT: P.O. Box 9253, Courtenay Place, Wellington. (Phone: 850-241).

TYPE OF PRESENTATION/REPERTOIRE: Clowns, fools, mask, mime, children's shows (ages covered: 1-5 yrs, 5-7, 7-12) modern melodrama, dramatised reading,

documentary drama. A new show will be ready in August which will be a full-length mainbill show with a full array of the theatrical medium.

TECHNICAL REQUIREMENTS: General lighting and P.A. equipment.

PUBLICITY AVAILABLE: Posters, photographs, individual show synopsis and description of group.

Mercury in Orbit

BOOKING CONTACT: John Rawson, Mercury Theatre, 9 France Street, Auckland. (Phone: 33-869).

TYPE OF PRESENTATION/REPERTOIRE: Two plays to be presented, individually or as a double bill. *Falstaff* devised from *Henry IV Part One and Part Two* and *Henry V* by William Shakespeare; and *Man Friday* by Adrian Mitchell. Also, a special play for children — *A Mysterious Parcel* by Rex Doyle.

TECHNICAL REQUIREMENTS: Acting area 5m x 5m. Three-phase power supply (will have our own connected if necessary). Audience on three sides.

PUBLICITY AVAILABLE: Poster/information brochure available.

Downstage Theatre Company

BOOKING CONTACT: Administrative Director, P.O. Box 9441, Wellington. (Phone: 851-259).

TYPE OF PRESENTATION/REPERTOIRE: Live theatre. Do not operate on a repertoire basis — we tour specific plays that we consider suitable for presentation in the cities within our region (i.e. south of a line drawn between Gisborne and New Plymouth).

TECHNICAL REQUIREMENTS: Generally we take our own technical equipment.

PUBLICITY AVAILABLE: Prefer to prepare and co-ordinate our own publicity in conjunction, if possible, with the local amateur dramatic groups.

Stage-Truck

BOOKING CONTACT: Jan Prettejohns, P.O. Box 9441, Wellington. (Phone: 851-259).

TYPE OF PRESENTATION/REPERTOIRE: Theatre-in-education, late-night and lunchtime shows, community programmes. **PUBLICITY AVAILABLE:** Stickers, buttons.

Amamus Theatre Company

BOOKING CONTACT: P. Maunder, 4 Marama Crescent, Wellington 2. (Phone: 856-474).

TYPE OF PRESENTATION/REPERTOIRE: Experimental theatre. Current production: *Song of a Kiwi*.

TECHNICAL REQUIREMENTS: Large space.

PUBLICITY AVAILABLE: Newspaper information, plus posters.

Theatre Corporate (Theatre-in-Education Group)

BOOKING CONTACT: Sandy Plimmer, P.O. Box 68-422, Auckland. (Phone: 774-307).

TYPE OF PRESENTATION/REPERTOIRE: Series of education theatre programmes from primary level right through to 6th and 7th forms.

PUBLICITY AVAILABLE: Pamphlets and programmes.

Kennet Theatre Company

BOOKING CONTACT: John

McKelvey, 113 Western Springs Road, Morningside, Auckland. (Phone: 894-679).

TYPE OF PRESENTATION/REPERTOIRE: Comedy and drama. Also lectures on theatre, particularly the actor's art.

TECHNICAL REQUIREMENTS: Presented without scenery. Lighting is adaptable to venue.

PUBLICITY AVAILABLE: Posters, programmes, biographical information and newspaper reviews available.

Interlude

BOOKING CONTACT: Pauline Cattell, Avonvalley Theatre, Ihakara R.D.1, Levin. (Phone: 86-849).

TYPE OF PRESENTATION/REPERTOIRE: One to three act stage productions. Workshop theatre or stage productions.

TECHNICAL REQUIREMENTS: Stage lighting and rostra staging (if necessary).

PUBLICITY AVAILABLE: Publicity available from production — photographs and news material would be provided.

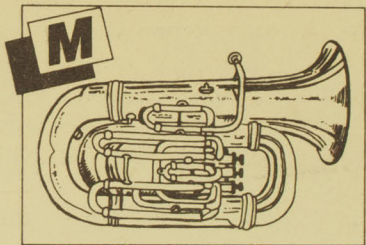
Derek Bolt Solo Theatre

BOOKING CONTACT: Derek Bolt, P.O. Box 759, Nelson. (Phone 85-387).

TYPE OF PRESENTATION/REPERTOIRE: Acted "readings" of extracts from Charles Dickens and *By the Mark, Twain and Mark Twain Reminiscing on His Life*.

TECHNICAL REQUIREMENTS: Self-contained. Can be presented in theatres, school classrooms or houses.

PUBLICITY AVAILABLE: Publicity pack includes 'solo theatre' sheets, reviews, sample programmes, posters, theatre/school/house-concert sheets.



MUSIC

Dunedin Civic Orchestra

BOOKING CONTACT: Secretary, Dunedin Civic Orchestra, P.O. Box 929, Dunedin. (Phone: 775-005).

TYPE OF PRESENTATION/REPERTOIRE: Standard concert works — as a rule limited to 35 players (one bus load). Also accompany opera and theatre groups.

TECHNICAL REQUIREMENTS: Concert work — standard stage 8m. x 8m. (approx). Theatre work — stand pit 8m. x 2m. (approx). Two three-plug outlets readily accessible.

PUBLICITY AVAILABLE: Own publicity. From January 1979 we share Concert Promotions Secretary with Dunedin Concert Society and Otago University.

Karl Herreshoff

BOOKING CONTACT: Mrs J. Brocking, P.O. Box 10-128, Balmoral, Auckland 4 (Auckland region only).

TYPE OF PRESENTATION/REPERTOIRE: Classical guitar, baroque lute, singer accompaniment. Also guitar workshops/master-classes. **TECHNICAL REQUIREMENTS:** Nil.

PUBLICITY AVAILABLE: Posters, photographs, autobiographical material, reactions.

Edrick Banks

BOOKING CONTACT: Dawn Proctor, 26 Martin Road, Paraparaumu.

TYPE OF PRESENTATION/REPERTOIRE: Classical guitar recitals with a chronological selection of music covering such composers as S. L. Weiss, J. S. Bach, D. Scarlatti, H. Villa-Lobos.

TECHNICAL REQUIREMENTS: Hard back, armless chair. No other requirements except an audience and a room.

PUBLICITY AVAILABLE: Publicity photographs, biographical notes, pre-printed posters.

The Wellington Baroque Ensemble

BOOKING CONTACT: Dr P. G. Walls, Music Department, Victoria University, Private Bag, Wellington. (Phone: 721-000 Ext. 810).

TYPE OF PRESENTATION/REPERTOIRE: Baroque chamber music (for any combination of counter-tenor, two violins, viola da gamba, harpsichord and organ) using authentic instruments. Lecture recitals and workshop sessions also offered.

TECHNICAL REQUIREMENTS: Harpsichord. (The group will bring its own to venues within easy reach of Wellington).

PUBLICITY AVAILABLE: Publicity kit available (includes photographs, reviews, sample programmes).

* Serendipity

BOOKING CONTACT: Director, Autumn '79, 335 Willis Street, Wellington. (Phone: 850-241).

TYPE OF PRESENTATION/REPERTOIRE: Acoustic music group — piano, sax, clarinet, flute, percussion, singing. Jazz, original music, classical.

TECHNICAL REQUIREMENTS: A P.A. system is required if the venue is large (we could possibly supply our own). Also an acoustic piano — concert pitch and in tune.

PUBLICITY AVAILABLE: Publicity kit available.

St Matthews Chamber Orchestra

BOOKING CONTACT: Secretary, P.O. Box 5682, Auckland. (Phone: 770-630 Ext. 719).

TYPE OF PRESENTATION/REPERTOIRE: Symphony concerts, accompanying choirs in choral works.

TECHNICAL REQUIREMENTS: Transport for bulky instruments e.g. timpani, double bass, harpsichord, etc. Adequate lighting for music stands. Accommodation, depending on distance of venue from Auckland.

PUBLICITY AVAILABLE: Usually left to local venue, but would be prepared to give advice.

The Baroque Players

BOOKING CONTACT: Dr P. G. Walls, Music Department, Victoria University, Private Bag, Wellington. (Phone: 721-000 ext. 810).

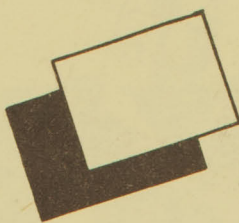
TYPE OF PRESENTATION/REPERTOIRE: Music for string orchestra specialising in the Baroque period.

TECHNICAL REQUIREMENTS: The group consists of twelve string players and two harpsichordists; a performing area large enough to accommodate this number of players and instruments is necessary.

PUBLICITY AVAILABLE: Publicity kit available (includes photographs, reviews, past programmes).

Cantoris Incorporated

BOOKING CONTACT: Chairman,



Cantoris, 46 Palliser Road, Wellington. (Phone: 850-096).
TYPE OF PRESENTATION/
REPERTOIRE: Choral works for chamber choir.
TECHNICAL REQUIREMENTS: Hall with good acoustics and (sometimes) organ.
PUBLICITY AVAILABLE: Cantoris usually arranges its own publicity.

University Trio

BOOKING CONTACT: Music Department, University of Otago, P.O. Box 56, Dunedin. (Phone: 40-109 Ext 8850).
TYPE OF PRESENTATION/
REPERTOIRE: Trio: violin, cello, piano. Trio music, violin sonatas, cello sonatas, string duos etc.
TECHNICAL REQUIREMENTS: Three music stands and a piano.
PUBLICITY AVAILABLE: Some material available.

Symphonia of Auckland

BOOKING CONTACT: Mrs Beverly Cook, Symphonia of Auckland, P.O. Box 56-125, Auckland. (Phone: 687-073).
TYPE OF PRESENTATION/
REPERTOIRE: The core of the orchestra presents a schools programme which is a combination of classical music and popular television and film themes. Instrumental demonstrations are part of the programme — there is a narrator and conductor.
TECHNICAL REQUIREMENTS: None.
PUBLICITY AVAILABLE: None. Deal directly with schools.

Sinfonia of Wellington (Pro Musica Group)

BOOKING CONTACT: The Administrator, Sinfonia of Wellington, P.O. Box 6291, Wellington. (Phone: 849-051 mornings only).
TYPE OF PRESENTATION/
REPERTOIRE: Schools concerts and classroom demonstrations by wind and brass group of four musicians.
PUBLICITY AVAILABLE: A cyclostyled brochure is available.

Ensemble Dufay

BOOKING CONTACT: c/- 46 Palliser Road, Wellington. (Phone: 850-096).
TYPE OF PRESENTATION/
REPERTOIRE: Concert presentation of music for voices and instruments of the Middle Ages and Renaissance. The Ensemble has performed public concerts in Wellington, Christchurch and Dunedin. Also performs schools concerts.
PUBLICITY AVAILABLE: Full publicity kit is available on request.

Auckland Dorian Choir

BOOKING CONTACT: Secretary, Auckland Dorian Choir, 15 Arney Road, Remuera, Auckland 5 (Phone: 548-850).
TYPE OF PRESENTATION/
REPERTOIRE: Mixed choir of 55 voices, mainly unaccompanied. Repertoire includes choral motets, folk songs, carols.
TECHNICAL REQUIREMENTS: Staging for 3-4 rows of singers (total 55) and a conductor's podium.
PUBLICITY AVAILABLE: For local concerts, production of small posters and newspaper advertisements.

Rae de Lisle

BOOKING CONTACT: Rae de Lisle, 136 Cashmere Avenue, Khandallah, Wellington. (Phone: 792-954).
TYPE OF PRESENTATION/

REPERTOIRE: Full-length piano recital programme. Also school concerts (Baroque through to contemporary programme), concerto work and accompanying other artists.
TECHNICAL REQUIREMENTS: Good piano and a variable-height stool.
PUBLICITY AVAILABLE: Brochure.

Minerva

BOOKING CONTACT: Heather Taylor, 9 Thorby Street, Northland, Wellington.
TYPE OF PRESENTATION/
REPERTOIRE: A trio of flute, voice and piano that gives recitals, lunch-time concerts at universities etc. There is a varied programme ranging from Baroque through to contemporary music.
TECHNICAL REQUIREMENTS: Music stands, piano.
PUBLICITY AVAILABLE: Music Federation of New Zealand programme.

Gagliano

BOOKING CONTACT: Administrator, Music Federation of New Zealand, P.O. Box 3391, Wellington. (Phone: 726-645).
TYPE OF PRESENTATION/
REPERTOIRE: Piano trio. Programme covers the best pieces for piano trio from contemporary and romantic music through to Mozart.
TECHNICAL REQUIREMENTS: Piano with stands. Good lighting.

Dierdre Irons

BOOKING CONTACT: Administrator, Music Federation of New Zealand, P.O. Box 3391, Wellington. (Phone: 726-645).
TYPE OF PRESENTATION/
REPERTOIRE: Piano solo repertoire, and chamber music work covering a varied range of classical music.
PUBLICITY AVAILABLE: Contact Administrator, Music Federation of New Zealand.

New Zealand Brass Quintet

BOOKING CONTACT: Administrator, Music Federation of New Zealand, P.O. Box 3391, Wellington. (Phone: 726-645).
TYPE OF PRESENTATION/
REPERTOIRE: Concerts of brass music from the sixteenth century to the present day. Also schools concerts from primary through to secondary level.
TECHNICAL REQUIREMENTS: None.
PUBLICITY AVAILABLE: Publicity material etc. available from the Music Federation of New Zealand.

Bruce Greenfield

BOOKING CONTACT: Administrator, Music Federation of New Zealand, P.O. Box 3391, Wellington. (Phone: 726-645).
TYPE OF PRESENTATION/
REPERTOIRE: Formal piano concerts. A varied programme from classical to contemporary music.
TECHNICAL REQUIREMENTS: Good piano.
PUBLICITY AVAILABLE: Publicity available from the Music Federation of New Zealand.

Jack Body

BOOKING CONTACT: Jack Body, 376 The Terrace, Wellington. (Phone: 842-243).
TYPE OF PRESENTATION/
REPERTOIRE: Workshops on Indonesian music, Javanese culture, improvisation for school orchestras and electronic music for

intermediate and secondary schools in the Wellington area.
TECHNICAL REQUIREMENTS: Tape recorders necessary.
PUBLICITY AVAILABLE: Printed material.

Margaret Neilson

BOOKING CONTACT: Margaret Neilson, c/- Music Department, Victoria University, Private Bag, Wellington. (Phone: 721-000).
TYPE OF PRESENTATION/
REPERTOIRE: Piano recitals, with a particular emphasis on Schubert and works by New Zealand composers. Also accompanies other artists.
TECHNICAL REQUIREMENTS: Good piano.
PUBLICITY AVAILABLE: None.

Camarata Quartet

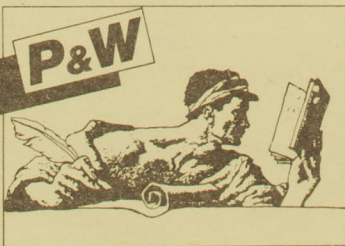
BOOKING CONTACT: Christchurch Conservatoire, P.O. Box 21-172, Christchurch. (Phone: 63-781).
TYPE OF PRESENTATION/
REPERTOIRE: A string quartet of two violins, a viola and cello. Also form a piano quintet with Lola Shelly, as well as other combinations. Public recitals (evening and lunch time), schools concerts, and master classes for string players are given.
TECHNICAL REQUIREMENTS: Warmth, plenty of light.
PUBLICITY AVAILABLE: Brochures.

Gary Brain

BOOKING CONTACT: G. Brain, 30 Anne Street, Wadestown, Wellington. (Phone: 844-801).
TYPE OF PRESENTATION/
REPERTOIRE: Percussion music: mainly tours to schools, but does some public performances. Repertoire ranges from modern New Zealand composers (e.g works with electronic tape and percussion) to own variations on popular tunes, such as *Johnny Comes Marching Home*. Also lecture demonstrations with public participation.
TECHNICAL REQUIREMENTS: Doors of halls have to be big enough to fit timpani through.
PUBLICITY AVAILABLE: Brochure.

The Aurelian Singers

BOOKING CONTACT: Mary Adams Taylor, 3 Jennifer Street, Christchurch 5. (Phone: 519-231).
TYPE OF PRESENTATION/
REPERTOIRE: A male quartet with a repertoire covering early madrigal and part songs, German part songs (particularly nineteenth century), European, British, and American part songs, folk songs, American spirituals, close harmony arrangements, Victorian ballads, works by New Zealand and contemporary composers. Give concerts, as well as television and radio work. Also perform with other associated artists.
TECHNICAL REQUIREMENTS: Need stools for house concerts.
PUBLICITY AVAILABLE: Printed matter.



POETRY & WRITING

Sam Hunt

BOOKING CONTACT: Sam Hunt,

c/- Post Office, Pauatahanui, Wellington. Or (c/- G. McCormick, Box 1131, Gisborne).
TYPE OF PRESENTATION/
REPERTOIRE: Poetry reading; songs; a little dance if pressured!
TECHNICAL REQUIREMENTS: Reasonable lighting, raised stage, table and chair, carafe, packed house.
PUBLICITY AVAILABLE: Posters, television footage available on videotape, magazine and newspaper articles and reviews.

Jon Benson

BOOKING CONTACT: 302A Kahutia Street, Gisborne.
TYPE OF PRESENTATION/
REPERTOIRE: Visual stimulus, recitation of self-penned poems and the occasional poem by another, and original songs presented with guitar.
TECHNICAL REQUIREMENTS: Flexible. Have done performances from vacant lots and street corners to the main stage at Nambassa.
PUBLICITY AVAILABLE: Relies on organization doing the hiring for publicity.

Gary McCormick

BOOKING CONTACT: Piano Publishing, P.O. Box 50-304, Porirua. (Phone: 368-446). Or P.O. Box 1131, Gisborne. (Phone: 89-816).
TYPE OF PRESENTATION/
REPERTOIRE: Poetry from four published collections of poems: *Gypsy, Naked and Nameless*, *Poems for the Red Engine*, *Poems by Request*. Satirist/humourist.
TECHNICAL REQUIREMENTS: None.
PUBLICITY AVAILABLE: Posters of poetry books, numerous newspaper clippings, photographs of public readings and performances in schools.



Writers' in Schools Scheme

Over 70 writers take part in the Writers' in Schools scheme that is organised by the New Zealand Book Council. Listed below are some of the writers who have toured extensively to schools under this programme. Further information about these writers and the other writers in the scheme can be obtained from Ms Kate Fortune, Writers' in Schools, P.O. Box 11-377, Wellington. (Phone: 728-678).

Hone Tuwhare — Dunedin
 Lewis Scott — Eastbourne
 Chris Moisa — Auckland
 Alan Loney — Wellington
 Denis Glover — Wellington
 Rod Finlayson — Weymouth (Auckland)
 Mona Williams — Wellington
 Brian Turner — Dunedin
 Brian King — Wellington
 Api Taylor — Wellington
 Michael Noonan — Wellington
 Michael Morrissey — Christchurch
 Don Long — Wellington
 Gordon Dryland — Auckland
 Julian Dickon — Wellington
 Peggy Dunstan — Auckland
 Jim Henderson — Auckland
 Elsie Locke — Christchurch
 Stephen Higginson — Dunedin
 Geoff Holman — Runanga
 Keri Hulme — Hokitika
 Shirley Maddock — Hamilton



PUPPETRY

Gordon Forrester Marionettes

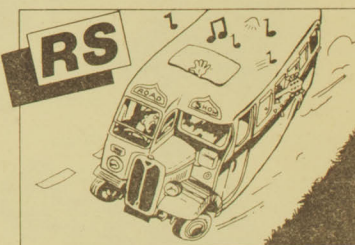
BOOKING CONTACT: Mr G. Forrester, 18 North View Road, Stanmore Bay, Whangaparaoa. (Phone: 8340). Or Mrs Aldridge (Phone: Papatoetoe - 84-413).
TYPE OF PRESENTATION/
REPERTOIRE: Marionette show for primary school children. Up to and including Standard 1: *Witch Play* and *Puppet Circus*. For seniors: play about outer space and a variety of trick puppets. Also instruction in puppet making.
PUBLICITY AVAILABLE: Photographs, printed information sheet.

* Garth Frost

BOOKING CONTACT: Director, Autumn '79 Programme, 335 Willis Street, Wellington. (Phone: 850-241).
TYPE OF PRESENTATION/
REPERTOIRE: Traditional Punch and Judy shows, puppet making workshops, shadow puppet theatre.
TECHNICAL REQUIREMENTS: Sound system, throat microphone, cassette player, lights.
PUBLICITY AVAILABLE: Publicity kit.

* The Frog Troupe

BOOKING CONTACT: Director, Autumn '79 Programme, 335 Willis Street, Wellington. (Phone: 850-241).
TYPE OF PRESENTATION/
REPERTOIRE: Children's puppet shows, puppet making workshops.
TECHNICAL REQUIREMENTS: Lights, power supply, piano.
PUBLICITY AVAILABLE: Publicity kit.



ROADSHOW

The Original Travelling Roadshow Society Incorporated

BOOKING CONTACT: John Tucker, Co-ordinator, 11 Clifton Road, Takapuna, Auckland. (Phone: 494-837).
TYPE OF PRESENTATION/
REPERTOIRE: An alternative to the traditional circus. Consists of three acts: Mahana, who perform a rock opera; Jonathan Acorn puppeteer, clown and animateur; and "Zarah and Zeus" — a fire act.
TECHNICAL REQUIREMENTS: Outside space or halls. A stage is not necessary but will be used if available.
PUBLICITY AVAILABLE: A publicity kit is being prepared and will be available in August/September 1979.



Action 10
July/August
1979

Community Arts Supplement

This Community Arts Supplement has been compiled as a means of stimulating debate and discussion about the theory and practice of the community arts.

Making the Event Happen

Putting on an arts event sounds like fun until you get down to the daunting details of arranging and organising it. The information in Making the Event Happen won't do away with the work, but it does provide a breakdown of some of the tasks involved in organising an event and how to carry them out.

If read in conjunction with the wall-chart on the next page, a path through the organisational thicket should emerge. Budgeting is dealt with first (because without a budget you won't know what you're doing), followed by fund raising and publicity. The wall chart then provides a step by step guide from the first idea through to the final event — and of course the next idea.

Budgeting

A budget is a *tool*. It is an estimate of the costs involved in presenting your event and an estimate of the income to be realised from all possible sources.

It is a benchmark which acts as a constant reference point by which you can measure your progress towards your financial objective.

It is an evaluation and learning device to provide you with a measure of actual performance as against initial expectations. Set out below is a budget framework. Use it as a checklist for your own operation. Go through your project step by step and itemise every requirement. Add or delete items as necessary. Be clear in your objective — what position do you want to be in at the conclusion of the activity? Draw up your own standard budget form.

Expenditure (Include the cost of donated services, materials etc.)

1. Preparation

Postage and freight
Stationery and office supplies
Travel expenses
Legal fees
Accounting fees
Photocopying costs
Telephone rental
Office equipment — hire or outgoings
Office space — rental or outgoings
Insurance
Salaries:

- Accident compensation levies

- Superannuation
- Miscellaneous (a percentage of total costs to cover refreshments, cleaning up expenses, etc.)

2. Presentation

Venue hire (hall, theatre, staff). If you are using your own venue, include its rental cost in your reserve.

Fees (artists or exhibition)
Travel or freight costs to venue
Local transport costs
Accommodation
Hospitality
Materials (props, scenery, materials for participants)
Costumes
Copyright fees, royalties, recorded music rights
Musical instruments
Venue equipment:

- Furniture (chairs, trestles, tents)
- Lighting
- Improvements (displays, curtains, screens, signs)
- Sound system
- Specialist equipment (display stands, scaffolding, mats, platforms)

Patron servicing:

- Tickets or passes
- Programmes
- Ushers, ticket takers, door or gatemen
- Parking
- Communications and security
- Catering
- Provision of other facilities (toilets at a festival)
- Staff uniforms, special clothing

3. Promotion

Printing costs:

- Brochure
- Poster
- News releases
- Fund raising literature
- Promotional material — match wallets, coasters, stickers, balloons etc.

Promotional distribution costs:

- Mailing list postage
- Freight or messenger service

Advertising:

- Copy, graphics and artwork preparation
- Newspaper advertising
- Radio advertising (include ticket trades)
- Press entertainment
- Reviewers' tickets
- Miscellaneous

Income

1. Admission Revenue

2. Concessions

- Drink and food sales
- Souvenirs, posters, badges
- Parking

3. Recoverables

- Cost sharing arrangements with other groups, lectures, school activities etc.

4. Sponsors

- Paid advertisements in programme, brochures, display-signs etc.
- Contra deals (associate the

Contents

1 Making the Event Happen

Budgeting, Fund Raising, Publicity, Wall Chart.

2 First Principles

A Community Arts Discussion Paper

3 Summer '79

4 Touring Gazette

Practical advice and guidance is as important as theory and the inside cover of the Supplement is a wall-chart on how to organise an arts event of any kind. Chris Hegan and Jane McCarty wrote the text and Mike Blore did the design, with illustrations by Fraser Gardyne. The cover itself is a handy checklist to the mysteries of budgeting, fund raising and publicity.

If you want to invite a star to your community, but don't know whom to ask, then the Touring Gazette can suggest some names. Illustrations are, again, by Fraser Gardyne.

If you want to think before you act, then First Principles: A Community Arts Discussion Paper has eight pages of ideas and discussion points. For a lighter treatment of some of themes in First Principles, there's Rod Bryant's article on Summer 79.

Keep the Supplement in one piece or take it apart and hang the wall-chart up; cannibalise it as you like — it is, after all, a working document.

sponsor in all aspects of the project)

- Grants — private, local authority, corporate, Ministry of Recreation and Sport, Arts Council
- Donated goods and services
- Own funds (reserve etc.)

Fund Raising

It is possible that takings from admission charges or other 'user pay' approaches will not cover all your costs. Indeed in some cases, such as street events or certain childrens' programmes, you may not wish, or be able, to charge.

Your budget document will tell you the amount of the deficit you will need to meet from other sources. Consider first whether the project is feasible — is the deficit just too large? If the decision is to go ahead,

consider how all elements in the budget might be changed to provide greater returns or reduced costs. Can admission charges be increased or can you build attendances? But be realistic about what the market will bear; it is safer to be conservative about price and the numbers attending. What costs can be reduced? Make sure everything is rock bottom. Most importantly, determine where services or material can be provided free.

It is in this field that some basic guidelines may assist.

Assistance Private Sector

You are 'selling' yourself and your organisation in a tough market. It can be done but needs a good case and proficient and continuing work.

The Strategy

Make sure you have budgeted as accurately as possible. Within your cost elements identify opportunities for assistance in kind; companies are far more willing to donate materials, space or even services, than cash.

Break down other cost elements into identifiable units; small, specific and, it is hoped, attractive items which can be readily comprehended by a potential sponsor.

What can you offer in return? Advertising space, blocks of tickets, credits, acknowledgement at a suitable public event, loaning an exhibition for a period, staff ticket discounts or staff workshops, invitations to openings. Match the benefits obtainable from the company to the benefits which might flow to the company.

A company is likely to be far

more sympathetic if it can ally any cash expenditure to its promotional budget. So benefits must be readily identifiable to the company if cash is involved. Start at a local level; local companies have local interests. Do not ignore professional groups, unions or service clubs which might provide services. Identify all companies and groups close to your activity. When approaching them it is an advantage to be able to provide an example of a donation already provided.

Be sure the person who makes the approach is of a high standing in your organisation and has all the answers. Start in plenty of time — last minute pressure does not facilitate planning or impress any potential sponsor.

To assist in identifying potential donors, carefully consider your target audience in relation to the market of potential sponsors. If you are planning an event for young people, a finance company concentrating on superannuation is less likely to respond than a large clothing manufacturer specialising in contemporary wear.

The Approach

Brief yourself on the company, if it is not known to you. Discreetly check the best person to approach, and, if possible, be aware of the company's sponsorship/donation requirements.

Check each potential sponsor's activities and interests against possible benefits you can offer. Where possible make a personal approach. However, leave behind written materials describing your project and the mutual benefits you can see for the sponsor, your organisation and the community. Be clear about the assistance required. Be specific, business-like, and support your claim with a budget, where appropriate, and other documentary material. Invite the potential sponsor to become involved in your activities. Invite them to workshops/rehearsals, parties, current performances or exhibitions. Before leaving the meeting be clear what the next steps are and who is doing what. Provide follow-up information, photographs are worth more than words.

Follow-Up

For the future involvement of business and the arts this is perhaps the most important item.

Say thank you. Whether a company assisted or not write and thank them for seeing you. If they did support you, keep

continued on page 24

Let's have a...

PARK DAY / FESTIVAL / CRAFT MKT.

INITIAL MEETING

1

- To consider What? When? And Where?
- Why? Basic philosophy must be clear.
- How? Research available resources and backing (e.g. are there employment schemes, subsidies etc?)
- Set a date for a gathering of all interested parties.
- Invite ideas by doing 2.

PUBLISH A CIRCULAR

2

- Send out a circular letter (to everyone).
- Use word of mouth and gossip.
- Give talks at meetings.

THE BIG MEETING

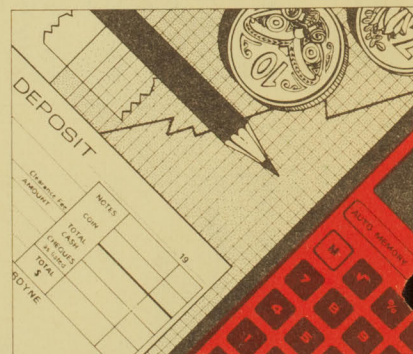
3

- Who's with us?
- Who's for us?
- Who wants the birth of a... whatever?
- These groups should: arts & crafts groups / service groups / recreation groups / Local authority community organisations / business houses (help in kind).

ORGANISE PEOPLE/FINANCE

4

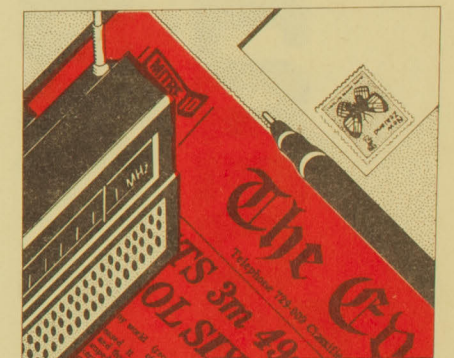
- Existing community arts council.
- Ad hoc committee.
- Incorporated society formation.
- Appoint a co-ordinator (an accountant?).
- Establish rough budget limits.
- Work out objectives: Break even? Do you need a subsidy? Raise funds.



ORGANISE PUBLICITY

5

- Open a mailing list.
- Design & Print identifying logo or symbol bromide.
- Contact radio & other news media.
- Remember: Theme / Venues / Time of year / Content / Duration etc.
- Delegate roles and GO AHEAD.



GET GOING FINANCE

6

- Draw up a budget & cost each event.
- Develop fundraising programme (consult RED TAPE).
- Open accounts/ledgers.
- Develop cash-flow plan.
- Apply for grants/subsidies/temporary workers.
- Arrange help in kind.
- Control administration costs/hidden costs/recycle envelopes with logo stickers.

RED TAPE

- Consult TIME & PLACE on legal requirements of venues (i.e. local authority permits etc).
- Finalise legal structure of group if this is necessary (i.e. incorporated society).
- Check on availability of local organisations for voluntary assistance/help in kind/fundraising activities (consult with CONTENT / TIME & PLACE).
- Prepare "Meeting Planner" and tell other members of the group.

PUBLICITY

- Talk to radio about talkback shows/community broadcasts.
- See newspapers about weekly articles on participants.
- Consider other promotion methods: posters/brochures.
- Prepare periodic newsletters to be widely circulated.
- Consult with CONTENT on lead-up events/talent quests/parades etc.

TIME PLACE CONTENT

- Consult with CONTENT to decide on venues / wet weather alternatives / facilities required.
- Check with RED TAPE over legal limitations (i.e. ministry of transport / police / local authority permits).
- Fix dates.
- Check public transport.

- Ask for ideas on events/stalls & participation relating to the basic WHY.
- Contact participants/artists.
- Plan opening/closing events.
- Contact RED TAPE on local groups & individuals that can give help in kind.
- Contact FINANCE on fees/material assistance/sponsorship.

KEEP GOING!

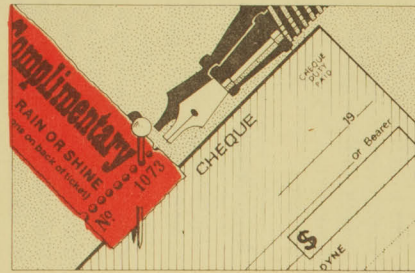
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- Arrange insurance/security for cash.
- Print tickets.
- Liaise with funding agencies.

ARE YOU READY?

8

- Arrange for on-the-day payouts (artists' fees etc.)



YOU'RE THERE!

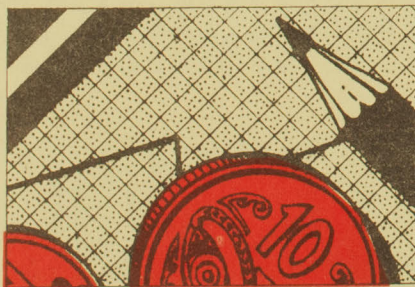
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- Supervise cash/handling of money/banking.

FOLLOW UP!

10

- Pay out on all bills & fees.
- Audit.



- Apply for licenses & permits.
- Check copyright on publications & recordings.
- Check on trade union requirements.
- Activate fundraising schemes.
- Detail requests to local organisations.
- Check volunteers are briefed.
- Keep co-ordinating those who attended the BIG MEETING & approach groups & individuals not taking part as yet (i.e. non-BIG MEETING people).

- Schedules to police/ambulance/officials.
- Rosters for personnel.
- Send out complimentary tickets.

- Entertain officials/dignitaries.
- Handle problems.
- Supervise rosters.



- Thank volunteers/officials.
- Organise follow up meeting.
- Inform funding agencies/sponsors about how money or help in kind was used.

- Print programmes/posters/leaflets/maps.
- Plan newspaper daily diary.
- Continue promotion.
- Prepare VIP list

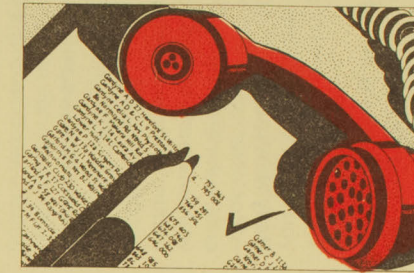
- Set up and man an information booth.
- Organise press passes.
- Transport for handicapped people etc.

- Service press and radio/TV needs.
- Set up and man information booth on site.
- Make sure daily diary widely publicised.

- Follow up publicity.
- Thank everybody.
- Research reaction to the event.

- Order equipment/food/lights/generators/truck/garbage disposal etc.
- Arrange refreshments.
- Arrange public transport & parking.
- Prepare detailed timetable with CONTENT.

- Check bookings.
- Check all schedules.



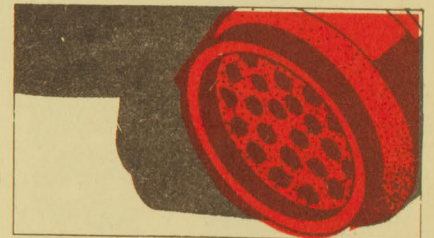
- Supervise any installation or construction.
- Make sure that the schedule of events is followed.
- Attend to security/cleanliness/lost children etc.
- CLEAN UP.

- Return equipment.
- Thank donors of equipment.

- Prepare detailed timetable in consultation with TIME & PLACE and advise participants of details.
- Schedule for unforeseen contingencies.
- Make back-up arrangements for venues.

- Confirm arrangements with participants.

- Service needs of participants.
- Make sure that the schedule of events is followed.
- CLEAN UP.



- Thank participants.
- Return equipment/property.

AND GOOD LUCK!

continued from page 5

them informed of the outcome — again photographs are better than words. Provide a report.

Most importantly, make sure you deliver what you promised.

If you promised an acknowledgement in advertisements make sure it is there. If you do not fulfil your side of the bargain, the future for your organisation is gloomy indeed.

Maintain contact and where possible attempt to keep sponsors involved in your activities.

Keep records of your approaches so you can learn and build for the future.

Government Assistance

It is far better if a community can sustain its own activity. There are, however, a number of government assistance schemes which apply to the arts and which will supplement local efforts.

In applying to any of these agencies or schemes your applications will be considerably assisted if you:

Apply in plenty of time — check meeting or closing dates for the Regional Arts Councils and government assistance schemes.

Set out your project briefly and clearly or complete the application form as requested. Present carefully prepared budget figures.

If in doubt on any matters contact your Regional Arts Council Executive Officer:

Beverly Horrocks

Northern Regional Arts Council
P.O. Box 1425
Auckland

Peter Rule

Central Regional Arts Council
P.O. Box 6040
Wellington

Graeme Gorton

Southern Regional Arts Council
P.O. Box 845
Christchurch

Here are some relevant sources of arts funding:

Regional Arts Councils — Grants to Local Arts Groups

Assistant is available for:

- Engagement of professional expertise/tuition
- Workshops/weekend schools/lecture series/preservation of oral traditions
- Youth activities of high calibre
- Touring productions, exhibitions etc. in the regions
- Specific costs of production/performance, e.g. royalties, scripts, scores, professional assistance, high risk or experimental projects
- Commissioning of new works
- Development of new activity
- Apply to the Regional Arts Councils at the above addresses.

Local Scheme: Recreation and Community Development

This scheme is intended to encourage more people to take part in recreation and also to provide a wider range of recreational activities.

It is open to community groups (of a non-profit making type) which provide or promote recreation — this includes groups catering for arts, culture,

sports, active or less physically demanding recreational activities of any kind. Subsidies are available for projects involving recreational personnel of any kind, new facilities, equipment, programmes and services. Improvements to, or maintenance of, existing facilities will also be considered. Assistance is usually by way of subsidy. Contact your local authority for further information.

Cultural Facilities Scheme

Capital subsidies are provided by the Minister for the Arts through the Cultural Facilities Scheme for theatres, concert halls and arts centres. These subsidies are available to statutory or incorporated bodies for the building, purchase and conversion of properties and for the purchase of lighting equipment, pianos, as well as for projects etc. The amounts and terms of subsidy may vary from time to time, but organisations must be prepared to provide at least two-thirds of the total cost of any item. For further details write to your Regional Arts Council Executive Officer.

Community Facilities at Schools Scheme

Subsidies are provided by the Ministry of Recreation and Sport for the development and wider use of school-based community facilities. Further details can be obtained from: The Secretary, Community Facilities at Schools Scheme, Department of Internal Affairs, Private Bag, Wellington.

Youth Initiatives Fund

This scheme provides grants for young people with ideas to help themselves and their community. Many arts projects have been assisted from this source. Contact the Ministry of Recreation and Sport or Recreation Advisory Officers at the Department of Internal Affairs in Auckland, Wellington, Christchurch and Dunedin.

The Queen Elizabeth II Arts Council of New Zealand

The national body in the Arts Council network, the Queen Elizabeth II Arts Council, provides assistance to outstanding individuals through its annual award scheme and short-term project funding. It also assists professional performing arts companies, exhibitions and other activities related to its four functions: the development of professionalism; the practice and appreciation of the arts; accessibility of the arts; and public education, promotion and research. For a copy of the Queen Elizabeth II Arts Council *Funding Guide* contact your Regional Executive Officer or write directly to the Secretary of the Queen Elizabeth II Arts Council, P.O. Box 6040, Wellington.

Publicity

A publicity programme is the means of creating awareness

and understanding of the event you are presenting. It is the sales programme of your event, involving your immediate community and the areas surrounding it.

How to do it?

Before approaching the news media make sure you have all the pertinent information regarding the event:

- When will it happen?
- Where will it happen?
- Who will present it?
- What will be presented? And who will appear?
- Where can tickets be bought, and at what price?
- Visual material such as photographs, sketches etc.

Identify your potential market.

Who do you want to come?

Allow 10 - 20 percent of the total budget for promotion.

Remember that the media require your information, as part of its news content, as much as you need them to publicise the event.

Do not be afraid to contact media people; they are approachable and co-operative. When doing so, don't waste their time — or yours. Be concise, brief and pleasant.

Above all, be realistic and reliable. If you promise to provide information; do so. If you promise to have a certain person at a certain place at a certain time for an interview be sure to arrive promptly. If you cannot keep your promise, call and explain.

Remember you are not the only person promoting an event.

Others are competing with you for space in the print media and for time on radio and television. Your approach must be interesting and exciting. You are trying to reach the maximum number of people and there are four specific avenues open to you:

Public Relations

This is the overall programme to publicise and promote the event. It is designed to build a relationship with the community that creates and establishes a reputation for the organisers and for the event to be presented. Word of mouth is the best public relations. Make sure all committee members and those associated with the event have all the necessary background information and are kept up to date. Use every occasion to spread the word. Make sure your community is talking about the event.

Publicity

This is the dissemination of newsworthy information, usually in the form of press releases. The media uses this free of charge. Publicity includes the preparation and distribution of relevant information to all media and a continuing liaison with media contacts. The following points are important. Introduce yourself to local media personnel and keep in touch. Be aware of their requirements: the type of information, preferred format, their deadlines. Deliver material by hand. Establish their procedures on complimentary tickets.

Be aware of all opportunities —

talk shows, guest spots, magazine stories, diaries, news interviews. The media will be interested in the personalities involved with your event.

Have background information available at all times.

Check all your material meticulously. Accuracy is crucial.

Put clear captions on the back of all photographic material.

Identify the people, and provide the "what, where, and when and who" of the event.

The following is a list of people you might wish to contact:

Daily Newspapers — news editor/chief reporter/entertainment editors/women-family section editors/feature writers/columnists/critics/free-lance writers/calendar of events

Weekly Newspapers — editors/entertainment editors/arts columnists/women-family section editors/critics/calendar of events

Others — university publications/service club newsletters/home and school association newsletters/hotel magazines/"what's on in town" publications/employees' newsletters/theatre programmes.

Radio — station managers/newsroom/community service announcements/speciality programme producers/arts programmes-diary/disc jockeys

Television — speciality programme producers/arts diary/news editor/arts reporter.

Promotion

This is support material such as brochures, posters, leaflets, handbills, stickers, balloons etc., with basic information on the event and date, time and place. In addition to media contacts, use the places people use — stores and restaurants, service stations, schools, libraries, dentists and doctors' rooms, museums and art galleries, banks, membership lists of other organisations related to your potential market, local authorities, hotels and motels, youth groups, churches. Set out priorities in terms of your market group. Seek the co-operation of radio stations and use complimentary tickets for listeners. Keep in touch with your contacts.

Advertising

This is the purchase of space in print media and air time on radio and television to give information regarding the event to be presented. In all cases, material to be used must be made up by the organiser ready for use by the media. Space and time is precious. Be concise, snappy and include all the necessary information. Where possible, utilise professional assistance in the preparation of your advertisements; be certain to consult your local newspaper or radio station on preferred design, copy format, deadlines etc.

Deadline Schedule

First, appoint a publicity officer; if necessary with the support of a

committee. This officer must attend all organisational meetings and must be available to the media at all times.

Gather and prepare background material as soon as the details are confirmed — not later than eight weeks prior to the event:

- Biographies and information on those involved
- Black and white photographs where appropriate
- Details of the event to be presented
- Information on the dates of the event
- Information regarding ticket prices, where tickets are available, when they are available, telephone numbers
- If ticket agencies are involved, list of names, addresses and telephone numbers
- Place where event is to be held, exact address
- Telephone number to be called for additional information

Six weeks: Supply material to national media, particularly for arts diaries (e.g. *Listener*, *Kaleidoscope*). Provide stories or details to "what's on in town" publications, society newsletters, public relations offices etc. Ensure all committee members and those involved have all relevant information for public relations purposes.

Five Weeks: Issue first press release.

Four Weeks: Mail out material, distribute brochures, bumper stickers or other such material.

Three Weeks: Commence placement of posters. Issue further press release reminding media contacts of the event. Prepare magazine feature material for local newspapers, diaries, columnists etc. Commence advertising schedule and build up frequency, depending on budget, up to date of the event. Send invitations to news media representatives.

Two Weeks: Send additional press release and/or call media contacts, suggesting interview possibilities and angles involving organisers, artists etc. Maintain contact right up to the event. Send community service announcements to radio and television stations and column items to the press. Maintain contact right up to the event. Send invitations to specially selected media outlets to attend any social function(s) — "opening night function", "meet the artists party" etc. Invite media contacts to press conference (if there is to be one), scheduled for approximately one week prior to event.

One Week: Check placement of posters etc., and replace if necessary.

Four days: Re-check those media contacts who have been invited, but have not replied. Call them **now**. Call all media contacts with further angles/stories etc.

Event Day: Ensure media have access to events or individuals and are well looked after. Be available at all times.

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